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The Preſent State

OF THE

ARTS

IN

ENGLAND.

By M. ROUQUET,
Member of the Royal Academy of PAINTING and SCULPTURE;
Who reſided Thirty Years in this Kingdom.

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THE

PREFACE.

IT is not my intention to write either a ſatire or a panegyric upon the Engliſh nation. The following work was occaſioned on the one hand by the encomiums injudiciouſly laviſhed on that people by thoſe who know very little of them, eſpecially as to what concerns the arts; and on the other by the injurious ſtories propagated by perſons whoſe knowledge of England is ſtill more ſuperficial.

I ſhall therefore be ſatisfied with giving an impartial account of the preſent ſtate of the arts in England, ſo far as by having reſided thirty years in that country, I am qualified for ſuch an undertaking.

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I. CRITICAL REFLECTIONS on POETRY, PAINTING, and MUSIC. With an Enquiry into the riſe and Progreſs of the Theatrical Entertainments of the Ancients. Written in French by the Abbé Du Bos, Member and perpetual Secretary of the French Academy. Tranſlated into Engliſh by Thomas Nugent, Gent. from the Fifth Edition, reviſed, corrected, and enlarged by the Author, 3 Vols. Octavo, 1748.

N. B. In this Work the Riſe, Progreſs, and Perfection of theſe ſeveral Arts are fully diſcuſſed; an hiſtorical Account is given of the moſt eminent Artiſts in the ſeveral Kinds; the particular excellencies in which each excelled are explained; and the Criterions are laid down, by which the Reader is inſtructed how to judge of the Works of the greateſt Maſters both ancient and modern, in Poetry, Painting, Muſic, Sculpture, and the other Parts of polite Literature.

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riety of entertaining Incidents, never before printed. Tranſlated from the original Latin of the learned *A. G. Busbiquius*, with Memoirs of the Life of the illuſtrious Author. Duodecimo, 1744.

The learned *Saverius*, in his Edition of this Book in Latin, printed at *Mons*, aſſerts, it deſerves a thouſand Impreſſions. The celebrated *Thuanus* owns he tranſcribed many Things out of it to inſert in his Hiſtory, and likewiſe gives a great Character of the Author and his Work. (See *Bayle's Dictionary*, *Vol.* II.)

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THE

THE

PRESENT STATE

OF THE

ARTS in ENGLAND.

Preliminary Diſcourſe.

THE unequal diſtribution of property muſt have been as ancient as craft, fraud, and violence. There was a time of ignorance and barbarity, when no other laws were known but thoſe of force; when poverty and ſervitude were the uſual conſequence of weakneſs: and how violent ſoever this ſtate, yet in all probability it was of a very long duration. But as all ſublunary things have a natural tendency to an equilibrium, thoſe who were oppreſſed by

force, endeavoured to find out the means to compenſate their weakneſs, and to avoid the dread of penury. By labour and induſtry, the poor, and the unfortunate, became poſſeſſed of abilities, which their maſters, born to idleneſs and to ignorance, would never have acquired. Theſe abilities produced a hundred things neceſſary for life; the ſlave acquired a greater ſhare of independence, and the wages of his labour contributed to render the diſtribution of property leſs unequal.

Nothing can be more commendable than the endeavours, by which theſe people became ſo uſeful at the ſame time to themſelves and to ſociety. One would have imagined that their induſtry ſhould have immediately procured them an honourable diſtinction above thoſe, whom ignorance and lazineſs rendered a heavy burden to the community. But this was not the conſequence: they ſtill remained in a ſtate of obſcurity; and he who without their aſſiſtance muſt have gone barefooted, continued to treat them with his uſual arrogance.

The different productions of induſtry and labour increaſing to a degree of ſuperfluity, were purchaſed by ſome at a low price, who ſold them at a dearer rate to others, in places where they were not ſo common; or exchanged them with commodities which thoſe countries produced in greater plenty. This was the original of commerce: hence voyages were undertaken and repeated for the ſake of gain; hence monopolies were eſtabliſhed; hence frauds were invented to conceal the badneſs of merchandiſes, and every contrivance was uſed to diminiſh their intrinſic, and to increaſe their apparent, value. By theſe means individuals grew rich, and croſſed the ſeas in ſearch of new materials of commerce, till at length they began to trade in their own ſpecies. Such a variety of acquiſitions having exhauſted the merchants of their gold, they had recourſe to credit. From that time their enterprizes knew no bounds; let their ſucceſs be never ſo hazardous, they ventured only the property of others, which on ſome occaſions, they might not only venture, but even loſe, with impunity. Trade then re-

ceived its particular laws and cuſtoms, dictated by the mutual indulgence of merchants, who thus provided for their own ſecurity. At the ſame time other laws were enacted by wiſe princes, whoſe care it was to watch over the public intereſt; ſuch are the numerous edicts of ſeveral of the Kings of France, and particularly thoſe of Lewis XIV.

It was not enough for mankind to be thus ſtimulated by avarice, but envy muſt alſo have a ſhare in directing them: tradeſmen, merchants, and even the profeſſors of arts, formed themſelves into corporations, and obtained excluſive privileges. Hence aroſe the neceſſity of employing only ſuch artificers as had found means to obtain the freedom of thoſe companies; a meaſure which either totally obſtructed, or greatly retarded, every kind of emulation. Men of genius had no ſort of encouragement to make a diſcovery of importance to their profeſſion; unleſs they were members of the corporation, were ſure to be rejected. Inſtead of meeting with the reward which their great abilities deſerved, they ſaw themſelves

expoſed to a cruel perſecution; and tho' their country call'd upon them to exert thoſe abilities in her ſervice, yet they were hinder'd from obeying her, by the intereſt of a few individuals.

A certain nation, extremely well inſtructed in whatever can contribute to the increaſe of her commerce and to the perfection of her manufactures, has lately exhauſted every argument that reaſon can furniſh for ſuppreſſing the excluſive privileges of particular corporations: for in England, as every where elſe, theſe private advantages are contrary to the general benefit of the ſociety.

The greateſt good that ever perhaps aroſe from excluſive laws in favour of companies, was the glorious eſtabliſhment of the Royal Academy of Painting and Sculpture at Paris, to which it gave occaſion in 1640. The ſeverity of theſe laws obliged ſome perſecuted artiſts to implore the King's protection: and it is under the ſhelter of this glorious protection that they now are enabled quietly to exerciſe their profeſſions, and honourably enjoy the rewards which his Majeſty vouchſafes to grant to their endeavours; rewards perfectly

ſecured by the judicious hand whom the Royal patron has appointed to diſpenſe them.

Several nations had already enriched themſelves by commerce, without being as yet acquainted with theſe politer improvements. Commerce, the offspring of want, inſpired them only with œconomy and the deſire of gain: it enriched them, but did not poliſh their manners: it opened an extenſive correſpondence, but introduced little or no ſociability: it brought men together, but did not unite them; on the contrary, it accuſtomed them to miſtruſt and to diſſimulation. Thus the mercantile part of the world, ever attentive to their intereſts, had neither leiſure ſufficient to cultivate the leſs profitable arts, nor ſenſibility ſufficient to enjoy their productions. Theſe have greater charms over gentle ſouls, who, tired of their inactive ſtate, are moved by tranquil enjoyments to ſhake off their indolence, and whoſe lethargic faculties the voice of pleaſure alone can wake.

Beſides, the ſpirit of commerce and that of the polite arts, ſeem to be derived from two very different ſources. Me-

Memory is a gift which nature has diſtributed perhaps with a near equality to all mankind: but judgment and imagination, thoſe two other faculties of the human mind, they poſſeſs with ſome inequality; and this is oftentimes as national as perſonal. Men of a bright and lively imagination, are unfit for a long ſeries of calculations, or for dull combinations of different circumſtances, by which they may be either benefited or hurt in their affairs.

On the other hand, perſons of more judgment than imagination, are as unfit for the polite arts: with a rule and compaſs always in hand; in every thing that ſurrounds them, they require the teſt of ſtrict demonſtration. This geometrical rigour, ſo agreeable to the nature of commerce, is a damp to genius, and removes the happy delirium which ought to preſide over works of imagination. It was therefore natural, that the Engliſh ſhould buſy themſelves chiefly in geometry, in mechanics, and commerce; while the French and Italians found their principal amuſement in the polite arts.

Commerce greatly reſembles gaming, where every thing is tranſacted with the utmoſt rigour, where the beſt friends agree to ſtrip each other without ſcruple and without pity, while in other reſpects they conform moſt exactly to the laws of the game. The gameſter, like the merchant, is apt to conſider thoſe who are not wholly taken up with the purſuit of gain, as of very little uſe to ſociety. True it is, that this way of employing one's time is looked upon only as an amuſement: and we muſt leave it in poſſeſſion of this favourable appellation, leſt a more proper name put thoſe crowds to the bluſh, who perhaps ſpend the greateſt part of their lives at a gaming table, only becauſe they fancy that the world looks upon it as a diverſion.

And here I beg leave to obſerve, that the ſports of all brute animals whatſoever are no more than wanton repetitions of ſuch actions, as are to be the moſt ſerious of their whole lives; ſo that nothing but a more intereſting motive is wanting to make them ceaſe to be ſports.

All

All beaſts of venery prepare themſelves naturally for the purſuit of prey by ſuch frolic races and wreſtlings as are repreſentative of hunting: thoſe, which by nature are neither venatic, nor ravenous, exerciſe themſelves either for flight or for defence, and they all practiſe how to fight. It is lamentable to behold the whole animal creation preparing for mutual annoyance, ſo as to make it their principal amuſement. But it would be extremely mortifying to humanity, if gaming, that unhappy occupation of the greateſt part of mankind, were likewiſe a repetition of thoſe actions for which nature deſigned us. Let us return however to the faculties of the mind.

The exerciſe of our judgment muſt ſurely contribute to the improvement of our reaſon: but every thing may be abuſed; we may reaſon too much; thence may be too vain, and come to deſpiſe every thing that does not appear exactly reaſonable. Whenever this happens to be the caſe, we contract a ſour diſpoſition, which deſtroys the ties of ſociety; we

avoid

avoid being in company, and company avoids us; we obſtinately continue to reaſon, but we reaſon by ourſelves; the mind is poſſeſſed by dulneſs and caprice, and the heart is filled with a dangerous moroſeneſs, which are ſucceeded by a kind of wearineſs and diſreliſh even of our own exiſtence. It is doing too much for one of our faculties, to ſacrifice all the reſt to it.

Thoſe who give looſe to the pleaſures of imagination, ſeem perhaps to be too diſſipated and ſuperficial; but they are content, and others are content with them; their converſation is more agreeable, their manners more gentle, more perſuaſive, and more engaging; which is a more rational way of life. They reaſon alſo, but do not give themſelves any pain or uneaſineſs; they ſeek for amuſement in every thing, while every thing affords them amuſement; and it is in conſequence of this happy ſituation of mind that they cultivate or protect the arts. The love of the arts ſoftens that ferocious diſpoſition, of which every nation partakes more or leſs in proportion to its more elegant improvements.

The

The arts owe their riſe to ſuperfluity, but are indebted for their cultivation to good ſenſe; hence they have always kept equal pace with learning. For in proportion as mankind freed themſelves from ignorance and fear, as they bluſhed at tumultuouſly forming themſelves into bodies in order to ſtrip or to deſtroy their own ſpecies, as they began to entertain a juſt ſenſe of violence and murder, and to look upon them with an eye of horror, they have applied themſelves to theſe gentler amuſements. Thus their manners have been poliſhed; thus innocent and peaceful pleaſures have ſucceeded to pompous ſcenes of injuſtice and cruelty; and thus in every age the happieſt and moſt glorious princes have been the encouragers of ingenious artiſts. By a taſte for architecture, which embraces and ſuppoſes every other art, nations are adorned, people are employed, their welfare is promoted, and laſting monuments are raiſed to the magnificence, goodneſs, and conſequently to the real greatneſs of Kings. Let us enjoy the happineſs of living at a time, and in a country, where we may venture

venture to ſay that nothing is conſidered as really great, which is not really good.

England was ſo long rent by inteſtine diviſions, that the inhabitants had time only to cultivate a ſmall part of their fruitful lands, and to work ſome of their mines. Their active ſpirits were continually employed either in the civil broils by which they tore their country's bowels, or in thoſe foreign wars by which they infeſted their neighbours: ſlaves to their different chiefs, they became a ſacrifice to ambition, as well as to the ignorance and ſuperſtition of the times. Their country having been ſucceſſively a prey to the Romans, to the Danes, to the Saxons, to the Danes again, and laſtly to the Normans, contained only a confuſed mixture of all thoſe nations. But the climate ſoon naturalized them: a love for the ſciences, the natural paſſion of the Engliſh, ſtill continued; the thick miſts with which tyranny, rebellion, and ſuperſtition, alternately overſpread the iſland, could neither extinguiſh nor eclipſe thoſe luminaries, by which this nation was adorned. The two Bacons, the Moors, and long after

after them the Lockes and the Newtons, are ſtriking examples of the diſpoſition of the Engliſh for the ſciences; not to mention a great number of an exploded ſect of philoſophers, who were making diſcoveries, the truth of which is ſtill very much a doubt with moſt people, tho' their profound ſcience in other reſpects is real and unconteſtable; I mean the Alchymiſts, many of whom were natives of England.

In the mean time the arts, which as yet had not viſited this iſland, were making the moſt rapid progreſs in Italy, in France, and even in Spain. The Engliſh were ſatisfied with ſhewing ſome ſort of liking for their productions, while other nations cloſely applied themſelves to theſe uſeful improvements: they wanted to enjoy the arts, but as yet had no inclination to learn them.

Holbens, Rubens, Vandyke, Johnſon, Lelly, Kneller, all of them foreigners and eminent in their profeſſion, appeared ſucceſſively in England; whither they were invited and retained by penſions and honours from the King, and by the encouragement of the great people at court, who paid them extravagantly

travagantly for their performances. Theſe favourable diſpoſitions were common in thoſe days, and ſeemed to be purſued even with a kind of enthuſiaſm; but they ended with thoſe princes who had rendered them faſhionable by their example.

And yet the paſſion of the Engliſh was not extinguiſhed; it rather became more general, but was weakened by being divided. The enthuſiaſm was diſperſed, and the eminent artiſts were loſers.

The great increaſe of commerce began to diminiſh the regard which had hitherto been paid to ingenuity. Wherever commerce flouriſhes, wealth is one of thoſe things that are moſtly conſidered; and as the arts are not the high road to wealth, conſequently leſs value is ſet upon them. And here I may obſerve, notwithſtanding all that has been given out to the contrary, that the arts are not made an object of the public attention in England; for there is no foundation or inſtitution in their favour, neither by the government in general, nor in

in particular by the crown. Nay, I queſtion whether the conſtitution of that kingdom would not fruſtrate every deſign, which the government might have, of exciting an emulation of this kind, by penſions or other ways. For no lucrative poſt is given away in England, but with either a direct or indirect view of gaining or preſerving a plurality of votes at parliamentary elections. According to this miniſterial œconomy, founded on ſuch wiſe and prudent principles, let an artiſt have never ſo great abilities, yet if he has no right to vote at elections, or no protectors poſſeſſed of ſuch a right, it is in vain for him to think of any place or preferment.

The Engliſh amuſe themſelves pretty much with the arts, without paying any great regard to the artiſts. There is only one painter in England that has a penſion, with the title of principal painter to his Majeſty; he is appointed by the crown, and has a ſalary of 200 l. a year. The ambaſſadors whom the King ſends to foreign courts, never fail to take his Majeſty's picture with them, for which they are obliged

liged to employ his painter, and to pay him 50 l. This poſt is now enjoyed by Mr. Shakleton, who does greater honour to it than ſome of his predeceſſors.

True it is that artiſts have been ſometimes diſtinguiſhed by the title of *knights*; but not to mention that this diſtinction is not ſo highly eſteemed at preſent by the Engliſh as formerly, it is too often granted to perſons incapable of adding dignity to it, or of rendering it an object of envy.

Whenever the city of London preſents an addreſs to the King, there is always ſome ſheriff or other that wants to be knighted; of this his Majeſty is ſure to be informed, who touches his ſhoulder with his naked ſword. It is ſaid that the citizens who deſire this honour, generally do it to ſatisfy the ambition of their wives, who by this means acquire the title of *Lady*. All thoſe about her, her children, and even her huſband himſelf, muſt addreſs themſelves to her thenceforward in the third perſon; and ſhe goes the oftener to the play, in order to have the pleaſure of hearing the loud ſound of *My Lady* ——*'s ſervants.*

The

The Engliſh have ſtill kept up the diſtinction of rank and family: this is the firſt, as it ought in reaſon to be: the ſecond is that of wealth; and any other is hardly perceptible.

Every Engliſhman conſtantly holds a pair of ſcales, wherein he exactly weighs the birth, the rank, and eſpecially the fortune of thoſe he is in company with, in order to regulate his behaviour and diſcourſe accordingly; and on this occaſion the rich tradeſman is always ſure to outweigh the poor artiſt. And here let us obſerve by the way, that nothing can be more ridiculous than the extreme nicety of moſt of the Engliſh women in reſpect to the notion of precedency, from thoſe who may have ſome reaſon for their pretenſion, down to thoſe who have no right to any ſuch pretenſion at all. An Engliſh writer *, of wit and learning, has given us in one of his periodical papers a faithful and humorous picture of this childiſh folly.

* Dr. *Hill*, in the *Inſpector*.

Painting, and in general thoſe arts which relate to deſign, have always gained their profeſſors as much regard at leaſt, as any of the reſt whoſe end is to flatter the ſenſes.

Of all the organs of ſenſe, the eye is doubtleſs the buſieſt; nothing can equal the activity nor the frequent aſſiduity of its looks. With an inſatiable avidity it ſearches after new objects. As ſoon as we awake, we run to the light; with eagerneſs we preſent our eyes to the reflections of an infinite number of forms and colours; and to encreaſe the view, we purchaſe by a thouſand inconveniencies the pleaſure of living on ſome eminence. We are never tired with the extent, with the variety, and beauty of the proſpect, were it even to have no other bounds than thoſe lofty mountains, which from afar diſplay an azure blue on purple and golden grounds, with which the riſe and cloſe of day ſometimes bedeck the horizon.

If we enter into our habitations, there we want our eyes to be likewiſe agreeably employed; the ſeveral Apartments are adorned

ed with a thouſand different objects, and the pomp of the decoration makes us eaſily forget that they were invented for want. How many artiſts from Pequin to Rome, are employed in decorating them! how many colours, how many forms and different ſubſtances are elegantly combined! gold, the richeſt of all metals, and whoſe colour is the moſt luminous, glitters on every ſide. But it would be making too coarſe a parade of wealth, if it was poſſible to introduce maſſive gold, wherever this metal is uſed only on the ſurface. We may ſay that it is more valuable, when it only cloaths or decorates an object.

Induſtrious bee, to thee we owe thoſe agreeable and diffuſive lights which ſucceed the day. In vain would the ſhady night attempt to deprive our eyes of the glorious ſcene on which they feaſted; they ſtill ſee, they ſtill enjoy: have not the Gaſpards, and the Claudes found out the ſecret of fixing the ſun beams? by what inchantment do I ſtill behold the heavens, the waters, and the verdant fields? by what magic art, are the feaſts, and the delights of the brighteſt

days, continued to us in the thickeſt obſcurity of the night.

Painting, thou charming art, it is thou that deceiveſt our eyes by this magic, which makes us enjoy the preſence of objects that are either at too great a diſtance, or are no more. Long may thoſe glorious painters live, who amuſe themſelves with recalling to our memories, ſome of thoſe happy moments, ſome of thoſe delightful ſcenes, which can be continued only in their pictures. Far from us thoſe frightful pencils, ever ſteeped in the gall of pain, or in the blood of martyrs. To what purpoſe is it to perpetuate, by ſuch exquiſite dexterity of art, the image of objects whoſe preſence would only afflict us?

Thus it is that our greedy, inſatiable curioſity exhauſts the efforts of every art that bears any relation to deſign, or to colours; this greedineſs is common to every eye, tho' every eye is not equally pleaſed with the ſame object. Painting alone ſeems to have united all votes in its favour; every nation makes it their amuſement, and the Engliſh perhaps more than any other.

They

They have all manner of taſtes, and perhaps they ſeek with too great avidity to indulge them.

It is not the ſpirit of avarice that excites the Engliſh to the purſuit of wealth, but the deſire of enjoying it. They are remarkable for their exquiſite ſenſibility, and for their good underſtanding; this laſt circumſtance contributes to encreaſe their ſenſibility, and would contribute more, if they were leſs confined to the rules of reaſoning, and had had as much ſtrength of imagination as of judgment. Upon the whole they are fond of the polite arts, and we ſhall preſently ſee that they poſſeſs them all in a certain degree of perfection more real than imaginary.

I. *Of* HISTORY PAINTING.

HIſtory Painters have ſo ſeldom an opportunity of diſplaying their abilities in England, that it is ſurprizing there are any at all who apply themſelves to this branch: whoſoever happens to fall into this

buſineſs, very rarely meets with a rival. Thoſe who are acquainted with the force of emulation, will therefore readily conclude that it is impoſſible there ſhould be ſuch able hiſtory painters in that country, as might be, if they had more emulation. Mr. Hayman, who profeſſes this branch, is maſter of every qualification that can form a great painter.

In England, religion does not avail itſelf of the aſſiſtance of painting to inſpire devotion; their churches at the moſt are adorned with an altar-piece, which no body takes notice of; their apartments have no other ornaments than that of portraits or prints; and the cabinets of the virtuoſi contain nothing but foreign pictures, which are generally more conſiderable for their number than for their excellence.

The Engliſh painters have one obſtacle to ſurmount, which equally retards the progreſs of their abilities, and of their fortune. They have a ſet of men to contend with, whoſe profeſſion is to ſell pictures; and as it would be impoſſible for this ſort of people to trade with the pictures of living artiſts,

artiſts, and eſpecially of their own country, they take it into their heads to decry them, and to amuſe thoſe whom they have acceſs to, with the abſurd notion, that a picture becomes more valuable in proportion to its antiquity.

Behold, ſay they, ſpeaking of a modern picture, it ſtill ſhines with that ignoble freſhneſs which we perceive in nature; time is far from having covered it with its learned ſmoke, with that ſacred miſt which ſome day or other muſt conceal it from vulgar eyes, when none but the initiated ſhall perceive the myſterious beauties of its venerable antiquity. Such are the blemiſhes with which thoſe inſolent brokers charge the modern pictures, and with ſuch diſcourſe they exclude from the cabinets of the curious, the performances of living painters, who are never employed but with repugnance, and when it cannot be avoided.

The Engliſh artiſts have eſtabliſhed a public drawing ſchool in London, where they have ſupported for ſome time, with great order, and even with ſucceſs to their pupils, a model of each ſex, by the

annual and voluntary ſubſcription of thoſe who come there to learn. This inſtitution is admirably adapted to the genius of the Engliſh: each man pays alike; each is his own maſter; there is no dependance; even the youngeſt pupils with reluctance pay a regard to the leſſons of the maſters of the art, who aſſiſt there continually with an amazing aſſiduity.

Some of thoſe who contribute to the ſupport of this ſchool with a view of rendering the arts more reſpectable, and at the ſame time of eſtabliſhing a public free ſchool, entered into a ſcheme of incorporating themſelves into an academy. They imagined that as ſoon as they had choſen the profeſſors and the other officers, and eſtabliſhed a great many laws, for which the Engliſh are famous, they had erected an academy. And what was very droll, leſt they ſhould give offence to any of the buſineſs, by excluding them from a nomination to the profeſſorſhip, they named almoſt as many profeſſors as there were artiſts. But they forgot to obſerve that this ſort of eſtabliſhment can never ſubſiſt without ſome ſub-

ſubordination, either voluntary or forced; and that every true born Engliſhman is a ſworn enemy to all ſuch ſubordination, except he finds it ſtrongly his intereſt. Be that as it may, the project of an academy did not take place, either becauſe it was ill planned, or becauſe its inutility muſt have naturally produced its ruin.

They have lately built an hoſpital in London for expoſed and deſerted children; a noble inſtitution, which this famous metropolis greatly wanted. We may ſay that in England every thing is done by the people. This hoſpital is now a very large building, and was raiſed by the ſubſcription of a few private perſons, who were deſirous of ſeeing ſuch an eſtabliſhment. The King ſubſcribed to it like others, and the public benefactions are every day increaſing.

When they came to propoſe the ornamenting ſome of the apartments of this hoſpital, the governors refuſed to apply any of the charitable contributions to this uſe. Upon which the moſt eminent artiſts, in every branch, had a meeting, and agreed each

each to furniſh one or more pieces as a decoration to the principal rooms in the hoſpital. The project has been executed, and the ſeveral pieces exhibit now to public view, the different talents of the reigning artiſts in England.

The chief room is decorated with four large pictures by four different hands. The ſubjects are all taken from ſcripture, and relate to the expoſed children. Mr. Hayman has repreſented Moſes ſaved from the waters. Mr. Hogarth has given us the manner in which the nurſe to whoſe care Moſes had been entruſted, brings him back to Pharaoh's daughter. Mr. Wills has taken for his ſubject, that paſſage of the goſpel where Chriſt bids his diſciples not to hinder the children from coming to him. The angel ſhewing the fountain to Agar and Iſhmael, forms the ſubject of the fourth picture, which was done by Mr. Highmore. The portrait painters have furniſhed, either at full length, or otherwiſe, the pictures of thoſe who had the principal ſhare in this glorious eſtabliſhment: in ſhort, every kind of painting, and even

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ſculpture itſelf, has contributed towards this decoration. This exhibition of ſkill, equally commendable and new, has afforded the public an opportunity of judging whether the Engliſh are ſuch indifferent artiſts, as foreigners, and even the Engliſh themſelves pretend. For it is cuſtomary with them to have their pictures drawn at every turn, and at the ſame time to ſay they have no painters. And indeed, the artiſts themſelves have contributed to this injuſtice, by running one another down, as they uſually do.

Mr. Hogarth has furniſhed England with a new kind of pictures, which contain a great number of figures, and are generally ſeven or eight inches high. Theſe extraordinary pieces are properly the hiſtory of ſome vices, frequently a little too much *charged* for foreigners, but always full of wit and novelty. He has an agreeable knack of introducing every occaſion of cenſuring ridicule and vice, by ſtrong and diſtinguiſhed ſtrokes, which flow from a lively and judicious imagination.

All Mr. Hogarth's pieces are engraved either by himſelf, or under his direction.

The juſt indignation he conceived at ſeeing his firſt plates immediately expoſed to the piracy of ſome bad engravers, excited him to ſeek for a remedy. He had a meeting with the reſt of the artiſts, and propoſed to apply for a privilege, which ſhould enable them to enjoy their works excluſively, by prohibiting any copy or imitation of them in whatſoever ſhape. The parliament granted this privilege, which had quickly a very conſiderable influence on the art of engraving. Before that time there were only two print ſhops in London; but ſince this act, they ſuddenly increaſed to ſome hundreds: and if we conſider the number and abilities of the engravers who are now in that metropolis, we muſt allow that of all arts relative to deſign, that of engraving has made the greateſt and quickeſt progreſs in England.

Mr. Baron, a French engraver in London, was long and deſervedly in poſſeſſion of a high degree of reputation: ſeveral of his countrymen have likewiſe ſince his time acquired great honour in that country, without any diſparagement to Mr.

Baron's merit: and now there are ſome Engliſh artiſts, who have lately made extraordinary improvements in France, which they will doubtleſs, by their inſtructions and by their example, communicate to their countrymen.

But to return to Mr. Hogarth: he has lately publiſhed a book entitled, *The analyſis of beauty, to aſcertain the wavering idea of taſte.* This work was written to prove that there is a line whoſe bending may be determined, and that the exiſtence of this line conſtitutes the beauty and gracefulneſs of an object, provided the deſtination of this object is in other reſpects ſuſceptible of it; he lays down the manner of deviating from this line, when we want to paſs, for inſtance, from Antinous to Hercules, or to Mercury, *&c.*

Mr. Hogarth quotes ſeveral examples, which he draws from nature, either perfect or deformed, and which inconteſtably prove the point he wants to eſtabliſh. He is of opinion that the painters and ſculptors of antiquity muſt have had a kind of myſtery in their art, a mechanic and general prin-

principle, whereby they were enabled to produce more certainly and more frequently thoſe beauties, which we ſo greatly admire in their works; and that part of this principle could have been nothing elſe but the knowledge of the properties of the line he is ſpeaking of, which properties were perhaps reduced into a ſyſtem.

He might have been able to fix geometrically the bending or the obliquity of his line of beauty, by fixing the heigth and diameter of the cylinder, round which he ſuppoſes it ought to make a ſpiral revolution, and of his *graceful* line as he calls it, by fixing in like manner the baſe and the heigth of the cone round which it ought to make the like revolution.

Nothing can be more ingenious than the application he makes of the famous viſit of Apelles to Protogenes. It is ſaid that Apelles not finding this artiſt at home, drew a very fine line, which was to inform him at his return, that an eminent painter had been to pay him a viſit: it is ſaid further, that Protogenes upon ſeeing this line, and what it ſignified, drew another which divided

vided it lengthways, to the end, that if he happened not to be at home when Apelles called again, the latter might find that his meaning had been underſtood, and that he had addreſſed himſelf to an artiſt worthy of his regard.

On this occaſion Mr. Hogarth judiciouſly obſerves, that neither the fineneſs of any particular line, nor the greater fineneſs of a line dividing it in its whole length, could convey any mark of abilities to another painter: that it is more reaſonable to ſuppoſe this line to have been a particular ſtroke, known and practiſed by the eminent artiſts only, and that the line added by Protogenes ſuppoſed a knowledge of the properties of the former *.

This work is embelliſhed with two large cuts, which contain a variety of entertain-

* The uſe of a myſterious word or ſign, in different profeſſions, is very antient, and ſtill ſubſiſts in ſome provinces of Europe. This word or ſign was never revealed but to the initiated, and in a ſolemn manner; they uſed it among themſelves to know one another, as was the caſe perhaps with Apelles and Protogenes. And this ſign becoming univerſal, an artiſt in a diſtant country might addreſs himſelf to a maſter of his profeſſion, and by means thereof meet with every kind of aſſiſtance.

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ing examples, according to the uſual ſtile of the author. Deformity ſeems to ſhew itſelf more or leſs in animals, or in works of ornament, in proportion as the lines of thoſe different objects deviate more or leſs from the principles which Mr. Hogarth wants to eſtabliſh. He extends the application of them even to the action and movement of dancing and declaiming.

He pretends that variety, judiciouſly introduced, is inſeparable from beauty; he gives ſome examples of this new ſort of compoſition in the profile of a baluſtrade; he enters into minute particulars upon each article, but you need not be afraid to follow him every ſtep, for at every ſtep your trouble will be ſurely repaid by ſome new and witty invention.

We muſt further obſerve that Mr. Hogarth is far from ſetting himſelf up as the inventor of the *waving line:* he pretends only, that he has demonſtrated by examples, the degree of obliquity productive of beauty; and that where there was nothing before but vague rules, but fluctuating ideas, but leſſons, the neceſ-

neceſſity of which was felt, tho' their ſyſtematic exiſtence was unknown, he has new framed a regular ſyſtem. In a word, he flatters himſelf with having founded a theory which no author had yet imagined, and in the place of which the mortifying abſurdity of *je ne ſcais quoi* was conſtantly ſubſtituted.

II. *Of* PORTRAITURE *in* OIL.

PORtraiture is the kind of painting the moſt encouraged, and conſequently the moſt followed in England; it is the polite cuſtom, even for men, to preſent one another with their pictures.

We have already made mention, that till very lately painting had been practiſed in England hardly by any but foreigners. Sir Godfrey Kneller, the laſt of thoſe who ſettled there, died in 1726, and left five hundred portraits unfiniſhed, for which he had been paid half the money beforehand. The artiſts in that country never ſpeak of

him but with admiration. He painted with a ſurprizing quickneſs; his pencil was bold, his manner of deſigning great and noble, but leſs exact than becomes a portrait painter. You was not to expect he would give you a very juſt reſemblance, but he knew how to ſupply this defect by a particular gracefulneſs, and eſpecially by a remarkable ſimplicity, which has the greateſt charms in the eye of an Engliſhman. By theſe qualifications he attained a prodigious reputation, which ſupplied the place of abilities, when he had too much buſineſs to ſhew them. This is what gave him an opportunity of making a great fortune, notwithſtanding his faſtuous expence. The King made him one of thoſe knights, of whom we have already taken notice.

Kneller was in every reſpect a difficult pattern to follow; and yet all the Engliſh painters would fain imitate him, would fain adopt his manner. He painted with an amazing quickneſs, without any appearance of ſtudy, and oftentimes at the firſt ſtroke. This ſet them all upon painting quick, tho' they were far from being obliged to it by

the multiplicity of their occupations. Several were ſo affected, as not to cover the whole canvas, that is in thoſe parts where its teint and its colour might anſwer the purpoſe, becauſe Sir Godfry Kneller had done ſo. They carried their enthuſiaſm ſo far as to attempt to diſtinguiſh very wretched pieces by the ridiculous merit of having been done at the firſt ſtroke. Kneller always drew his pictures ſquare, but this was a vicious affectation, ſince it is not founded in nature: the others would fain give the ſame figure to their rough and careleſs draughts. Kneller had been obliged to have his draperies done by other hands, and his avarice always made him prefer thoſe who would undertake it cheapeſt. Hence the drapery of his portraits was ſo very bad, as hardly to be imagined. And when his friends reproach'd him with this careleſſneſs, and endeavoured to make him ſenſible of the injury which ſuch performances might do to his reputation, he uſed to make anſwer that they were too bad to hurt him, or ever to go down to poſterity under his name.

And yet his wretched drapery was likewiſe imitated by ſome artiſts. Such abſurdities plainly ſhew, how dangerous it is to think of any other imitation than that of nature. The paſſion of copying Sir Godfrey, even to his greateſt defects, did not raiſe any body to the ſame reputation. On the contrary, the public complained, that there were no more painters left in England; and the latter, by the character they gave of one another, endeavoured to enforce a truth which had been ſufficiently eſtabliſhed by their works. And yet the Engliſh continued to have their pictures drawn; for this nation, eſpecially the ladies, make it one of their chief amuſements.

In the mean time ſome artiſts of greater application and abilities ſtarted up, who, tho' they could not render the nation ſenſible of their merit as painters, baniſhed however that ridiculous taſte of imitating Sir Godfrey.

Ramſay was an able painter, who acknowledging no other guide than nature, brought a rational taſte of reſemblance with him

him from Italy; he ſhewed even in his portraits that juſt ſteady ſpirit, which he ſo agreeably diſplays in his converſation. His works would have had ſtill a greater ſuperiority, if painting was in a certain degree ſuſceptible of the influence of a moſt ſound judgment joined to a very extenſive knowledge.

Mr. Vanloo, a member of the royal academy of painting, and one of thoſe who has moſt contributed to the celebrity of this name, arrived at London juſt at the time when the painters of that country began to ſtudy nature with greater attention. His arrival produced a general emulation among the artiſts.

The reception this French painter met with in England, was flattering to a very high degree. Scarce had he finiſhed the pictures of two of his friends, when all London wanted to ſee them, and to have theirs drawn. It is impoſſible to conceive what a rout they make about a new painter in that great town, if he has but any ſhare of abilities. Crowds of coaches flock'd to Mr. Vanloo's door, for ſeveral

weeks after his arrival, juſt as they crowd the playhouſe. He ſoon reckoned the pictures he had in hand, by hundreds, and was obliged to take five ſittings a day: the man who kept the liſt of theſe ſittings, was very handſomely rewarded for putting your name down before it came to your turn, which was oftentimes ſix weeks after you had firſt preſented yourſelf to have your picture drawn.

The great eaſe and extraordinary abilities which Mr. Vanloo ſhewed in drawing, eſpecially men's portraits, ſoon enabled him to avail himſelf of this high reputation, ſo as to make a very good fortune. What contributed greatly to this end, was the prudent reſolution he took of putting himſelf entirely on the ſame footing as the Engliſh. He ſent for ſeveral painters to his houſe, who helped him to diſpatch the great number of pictures which he had always in hand.

A portrait painter in England makes his fortune in a very extraordinary manner. As ſoon as he has attained a certain degree of reputation, he hires a houſe fit for a perſon

perſon of diſtinction; then he aſſumes an air of importance and ſuperiority over the reſt of his profeſſion, depending leſs on his perſonal abilities to ſupport this ſuperiority, than on the credit of ſome powerful friend, or of ſome woman of quality, whoſe protection he has purchaſed, and which he ſometimes courts not much to his honour. His aim then is not ſo much to paint well, as to paint a great deal; his deſign is to be in vogue, one of thoſe excluſive vogues which for a while ſhall throw into his hands all the principal portraits that are to be drawn in England. If he obtains this vogue, to make a proper uſe of it, he is obliged to work extremely quick, conſequently he draws a great deal worſe, by having a great deal more buſineſs. Faſhion, whoſe empire has long ago ſubverted that of reaſon, requires that he ſhould paint every face in the iſland, as it were, againſt their will, and that he ſhould be obliged to paint much worſe than he would really chuſe, even by thoſe who employ him. He thinks of nothing but of monopolizing the whole buſineſs, and imagines himſelf a very clever fellow in ſtu-

pidly expreſſing an inſolent compaſſion for ſome defect in politics or abilities, which he humbly pretends muſt be the cauſe of the bad ſucceſs of his brethren; from thence he takes occaſion carefully to publiſh that they are quite neglected, and affects in appearance to wiſh them a better fate. Thus have I ſeen it practiſed in late inſtances. And yet I do not pretend but that there are vogues in conſequence of merit only, but theſe are very rare. A ſtock of aſſurance and affectation will enable a man to make the beſt of a ſmall ſhare of abilities, and even to ſupply their place where they happen to be wanting.

We cannot ſay that the public are really the dupes of all the puerilities which we have been here expoſing; no, they are only dupes to the faſhion which they follow, even with reluctance: it is the faſhion that carries them to a painter of whom they have no great opinion, to engage him out of vanity to draw their picture, which they have no occaſion for, and which they will not like when finiſhed. But the women eſpecially muſt have their pictures expoſed

for ſome time in the houſe of that painter who is moſt in faſhion.

Every thing is conducted in England by the ſpirit of party; this is the main deſign of all their actions, and by this general ſpirit every thing in life is determined.

We do not indeed know the Engliſh when we ſuſpect them of phlegm and indifference; on the contrary they are fond of extremes. It is true that they have a reſerve, ſometimes ſo great as to paſs for timidity; and that in the preſence of a perſon whom they are but little acquainted with, and eſpecially of ſtrangers, they are not fond of ſpeaking, nay that they obſerve a ſullen taciturnity. But you ſhould ſee the Engliſhman among his intimates; you ſhould ſee the principal perſons of the nation in their *antigallican* and *antiminiſterial* clubs, or engaged in one of thoſe political controverſies of which they have an infinite number; you ſhould hear him not indeed cooly reaſoning in regard to the party which perhaps he has embraced merely by chance, but defending it with a noble warmth and vehemence, by ſuch arguments

as are oftentimes ſolid, and always ingenious. Then it is that he diſplays, with an admirable facility, that habitual and national logic, which thoſe who are acquainted with the Engliſh nation, muſt allow them to be poſſeſſed of in a very high degree. But to animate an Engliſhman, there muſt be ſome party to defend or to oppoſe. He is out of his element in an inſipid medium; he loves to place himſelf all at once in ſome remarkable extremity, from whence he ſeldom departs except it be to paſs over to the oppoſite ſide. This conduct is not perhaps the moſt rational, but it is the freeſt and the moſt ſhining; as he is accuſtomed to an unlimited independance, all his actions ſhew his averſion to ſubjection. But it frequently happens that he is not ſatisfied with ſupporting the party he is engaged with, merely by his diſcourſe, he likewiſe uſes his credit and his fortune, more or leſs, according to the importance of the object of his partiality; and this is the moſt general cauſe of the reputation of painters.

Every portrait painter in England has a room to ſhew his pictures, ſeparate from

that

that in which he works. People who have nothing to do, make it one of their morning amuſements, to go and ſee theſe collections. They are introduced by a footman without diſturbing the maſter, who does not ſtir out of his cloſet unleſs he is particularly wanted. If he appears, he generally pretends to be about ſome perſon's picture, either to have an excuſe for returning ſooner to his work, or to ſeem to have a great deal of buſineſs, which is oftentimes a good way of getting it. The footman knows by heart all the names, real or imaginary, of the perſons, whoſe portraits, finiſhed or unfiniſhed, decorate the picture room: after they have ſtared a good deal, they applaud loudly, or condemn ſoftly, and giving ſome money to the footman, they go about their buſineſs. Then they declare more openly either for or againſt the artiſt; the diſpute grows warm, they pretend to be judges, and thoſe who have declared in his favour, make him draw their pictures, to prove his abilities.

When a portrait painter happens to have a little buſineſs, it is uſual for him to em-

ploy other hands in the painting of the drapery. Two rival artiſts took it into their heads to hire entirely to themſelves another painter whoſe name was Vanhaken, to be employed in the drawing of the drapery: this man had real abilities, and might have done much better things, but choſe to confine himſelf to this branch, becauſe he was always ſure of buſineſs. The two painters agreed to pay him eight hundred guineas a year, whether they could find work for him to this amount or not; and he on his ſide engaged to paint no drapery but for them. When either of thoſe painters was employed to draw a picture, it was frequently on condition that the drapery ſhould be done by Vanhaken. And indeed his drapery was charming, in an excellent taſte, and extremely natural. The two rival painters who had thus engroſſed Vanhaken, occaſioned a great deal of confuſion among the reſt of their brother artiſts, who could not do without his aſſiſtance. The beſt of them knew not how to draw a hand, a coat, or ground; they were obliged to learn it, and of courſe to work harder. Sad miſ-

fortune!

fortune! From that time ceaſed that extraordinary ſight at Vanhaken's, when he uſed to have canvaſſes ſent him from different parts of London, and by the ſtage coaches from the moſt remote towns in England, on which one or more maſks were painted, and at the bottom of which the painter who ſent them took care to add the deſcription of the figures, whether large or ſmall, which he was to give them. Nothing can be more ridiculous than this cuſtom, which would have ſtill continued, had Vanhaken ſtill continued.

This kind of practiſe ſuppoſes a prodigious number of portraits; and indeed it is amazing how fond the Engliſh are of having their pictures drawn: but as peoples fortunes are more upon a level in England than in any other country, and as the very beſt painters take only ten or twelve guineas for a buſt, this moderate price is no hindrance to the cuſtom of frequently making a preſent of one's picture.

The Engliſh painters are naturally good colouriſts, their manner is what the artiſts call

call *large:* it is ſimple, and conſequently borders upon the great; they colour the portraits of ladies eſpecially, with a ſingular and moſt agreeable purity; but they are too careleſs about particulars.

Every nation adopts a different character of beauty. This is doubtleſs no more than the effect of habit and prejudice; it is a taſte form'd by the objects themſelves, and about which we muſt not diſpute. Tho' different cuſtoms are nothing more than arbitrary inſtitutions, yet they have a great influence on our notions of beauty. Beauty is always ſomewhat relative to habit; hence what is looked upon as beautiful and agreeable in one place, is in another found fault with as ugly and aukward. There is alſo a ſort of mechanic education particular to each nation, which embelliſhes or disfigures the object, in proportion as the eye is more or leſs accuſtomed to it. Now in England the picture of a beautiful woman is this: ſhe muſt have a fine white ſkin, a light complexion, a face rather oval than round, a noſe ſomewhat longiſh, but of a fine turn, and like the

antiques

antiques, her eyes large, and not ſo ſparkling as melting; her mouth graceful, without a ſmile, but rather of a pouting turn, which gives it at once both grace and dignity; her hair clean and without powder, ſo as to ſhew, by its colour, the various effects for which nature deſigned it; her ſhape tall and erect, her neck long and eaſy, her ſhoulders ſquare and flat, plump riſing breaſts, her hands generally rather too lean, and of ſuch a make as I think would not be looked upon as handſome in any other country but England. This is what the Engliſh painters have often occaſion to repreſent, and their portraits oftentimes partake of the graces of the original. If they were able to paint character as well as form, they would draw an exceſſive decency in manners, in diſcourſe and in dreſs; a modeſty delicate, tempting, and witty, and ſometimes an air of innocence extremely engaging; they would draw them ſpeaking and acting with addreſs and with ingenuity, as not even ſuſpecting the end for which they were deſigned.

Let

Let us not forget an art, which as yet is only in its infancy in England, the barbarous art of daubing one's cheeks with a glaring red. Some Engliſh ladies begin to uſe it a little, but ſtill with ſuch moderation as to flatter themſelves that they are not ſuſpected. With them it has not yet exceeded the rules of its firſt inſtitution; they only make uſe of paint to deceive more agreeably, to give themſelves the appearance of vigour, youth, and health, when they have not the reality: perhaps they will ſoon put on as much as will give joy, or even occaſion horror. The little paint which ſome ladies ſecretly uſe, is not arrived to ſuch a degree as to be able to hinder the appearance of that charming red which informs the lover of his victory, and which ſo delightfully reveals the firſt weakneſſes of a heart juſt ready to yield. Too much daubing has doubtleſs been ſometimes a defence to virtue, by concealing the danger of its defeat. How many ſieges would have been raiſed, if ſome unavoidable accident had not diſcovered the ſtate of the place?

Lovely

Lovely ſex, is it to increaſe your charms, already too inticing, that you approve of an art which nature condemns? Is it to pleaſe our eyes ſtill more, that you hang out that formidable vermilion? Surely you cannot pleaſe an organ by tormenting it: but I ſee it is impoſſible for you to ſhake off the tyranny of cuſtom.

How lucky is it that poets draw no more portraits! What would become of their lillies and roſes! It would be pleaſant to ſee them reduced to crowfoot and marigold; for who does not know that a deep red makes every thing near it appear yellow? You muſt therefore reſolve to be yellow, and ſurely that cannot be a fine complexion; or you muſt renounce that flaming red: a deplorable alternative I confeſs.

A hiſtory of this red daub would be very entertaining: there we ſhould find, how at firſt it was a mark of impudence; by what tranſition it paſſed to the theatre, where every player, down to Polyphemus, uſes it for ornament; and how at length it came to be, as it ſtill continues, one of the characteriſtics of rank and fortune.

III. *Of* PORTRAITURE *in* Crayons.

THIS kind of painting is not much eſteemed in England, notwithſtanding thoſe who follow it are poſſeſſed of talents that might render it extremely valuable. I know of an artiſt of great abilities and reputation, who took to painting in oil, becauſe the buſineſs of the crayon came to decline. Another who practices it more conſtantly at Bath, whither he is retired for his health, would perhaps have been obliged to lay it aſide, as the reſt of his brethren have done, had it not been for the circumſtances of the place. In ſhort, whether it be that the climate greatly hinders the preſervation of the paſtel, as the Engliſh pretend it does, or whether the ſpirit of commerce, ſo common to the nation, has induced them to ſet a value upon performances of this kind, more in proportion

to

to their durability and eaſy execution, than to the abilities of the artiſt, it is not much followed, nor do they pay any great price for it.

IV. *Of* PORTRAITURE *in* Enamel.

ENamelling was at firſt deſigned for toys, in which its glittering colours, tho' injudiciouſly placed, were productive of an agreeable effect. The jewellers uſed it very much, being well acquainted with the nature of this operation: it was they who firſt thought of applying enamel to figures and portraits, after having uſed it for a long time in the repreſentation of flowers, or in moſaic work. This undertaking required their whole time and application, which was the reaſon that ſome of them left off the trade of jewelling. Some jewellers became painters, that is, they copied pretty exactly the portraits of the beſt ma-

ſters in the other branches. *Petitot* had been a jeweller. The potters applied alſo enamel to their manufacture: and imitators of porcelaine have ſince that time, taken a great deal of pains about this article.

As ſeveral jewellers, inticed by the charms of painting, quitted their firſt trade to apply themſelves entirely to this; ſo on the other hand ſeveral painters in enamel withdrew themſelves by times from this difficult, laborious, and complicated art, to follow other branches more convenient and leſs irkſome. There is reaſon for abandoning this buſineſs, when the trembling artiſt expoſes his work to the heat of the fire, whoſe activity intimidates him, and whoſe properties are not ſufficiently known to be able to direct their influence. Very few of thoſe who ſet up for portraying in enamel, have had perſeverance enough to go through all the difficulties of it, or the neceſſary courage and application to remove or ſurmount them.

It is with this as with a great many other arts, it is eaſy to improve in it to a degree of mediocrity, but every ſtep beyond

yond this degree requires ſuch ſtudy and ſuch knowledge as greatly exceed thoſe which are ſufficient for middling productions. It is quite a different thing, when your buſineſs is to act ſcrupulouſly as a painter, and not to ſacrifice any part of painting to the difficulties of enamelling.

Enamelling is proper only for pieces in miniature: it would be impoſſible to make any of a larger ſize, without being ſubject to loſe in ſome part that equality of ſurface which is neceſſary, to hinder them from reflecting the light on ſeveral ſides. The accidents moreover to which they are expoſed by the fire, increaſe in proportion to the ſurfaces, at leaſt in a geometrical proportion, which alone is ſufficient to diſcourage even the ableſt artiſt. Thus the project of executing large pieces in this kind of work, muſt be always for this, and a hundred other reaſons, a deciſive proof of the ignorance of the perſon that undertakes it: nay, it is certain, that all things equal, the enamel loſes its beauty by departing from a particular ſize; the fineneſs and minuteneſs of its execution would grow too

tireſome to the ſpectator in large pieces, which indeed require another manner of painting more ſuſceptible of freedom and eaſe.

This kind of painting has been carried to a very high degree of perfection in England. Mr. Zinck, a native of Saxony, has made a prodigious number of this ſort of portraits; never was there a man before him, that managed the enamel with ſuch eaſe. Hitherto this agreeable art was productive indeed of grace and ornament; but when you came to likeneſs and truth, you was obliged to overlook a thouſand defects in painting, becauſe of the difficulty of the work; it was looked upon as the moſt extraordinary exertion of patience, and as the talent of a mere copiſt. But this gentleman has taught the chymical branch of his art, to ſubmit to every thing that the moſt ſcrupulous painters required in theirs. He has not deſired you to make an allowance for the indocility of his materials; but has drawn figures in enamel as they are drawn in other ſubſtances. The ſenſible part of mankind have forgot the mechaniſm, merely to con-

ſider the effect of its operations; thoſe who know how to diſtinguiſh, have ſaid that he drew a picture, but with what materials it imports not. He has for long time deſigned after nature, with admirable facility. True it is that the common method of painting in enamel, is not proper for the free and quick execution, which the impatience of the original and the neceſſity of retouching ſeem to require. But ſuch an able artiſt as Mr. Zinck, knows how to break thoſe fetters by which a genius is confined. Petitot would never have rendered his works ſo remarkable for their exquiſite delicacy, if he had worked, like his predeceſſors, on ordinary materials. Some happy diſcoveries furniſhed him with the means of executing with eaſe, ſuch ſurprizing things, as, without the aſſiſtance of theſe diſcoveries, the moſt perfect organs, with all the dexterity imaginable, could never have produced. Such are the hairs, which Petitot drew with a lightneſs ſurpaſſing the power of the ordinary inſtruments or preparations. It is a lucky thing to know how to avail one's ſelf of the aſſiſtance of nature; as, for inſtance, the en-

graver, when he applies the corroſive property of aqua fortis to his plate: it is a lucky thing to diſcover the mechanical means of operating; they never fail to render the operation more perfect in proportion as they ſhorten it.

Mr. Zinck has likewiſe been maſter of particular materials, without which his portraits would never have had that freedom, that freſhneſs, and that ſtrength, which renders them ſo natural, and which conſtitutes the principal merit of his works. He may be charged indeed with having too much of that bad habit, which painters call *manner*; but it is a common defect with artiſts who work quick, to be over greedy of money, and too deſirous of being ſingle in their profeſſion. With regard to this able enamelliſt, we may obſerve a circumſtance, extremely mortifying to painters, that a genius in the art may be ſometimes ſingle, and abſolutely unrivalled by any other hand. Mr. Zinck has brought up not one pupil.

V. *Of*

V. *Of* PAINTING *on* Glaſs.

PAinting on glaſs, by tranſparence, an art hitherto conſecrated to the ſervice of the church, and which by a vulgar error is ſuppoſed to be loſt, tho' every day can furniſh us with new productions of this kind, is likewiſe an art preſerved in England in a tolerable degree of perfection.

VI. *Of* PAINTING *in* Miniature.

THIS kind of painting is very far from being at that high pitch among the Engliſh, to which it was carried by Cooper, that divine artiſt, in the time of Cromwell. The little durability of this kind of work, when expoſed to the open air, is the reaſon that not many of his portraits have been well preſerved; the

the few that have received little or no injury, demonſtrate, to our great amazement, what the art is capable of producing, when all its parts are collected in the ſame hand, as was the caſe in regard to this celebrated artiſt.

VII. *Of* HORSE-PAINTERS.

WE may rank among the number of portrait painters, thoſe who are employed in drawing the pictures of horſes in England. As ſoon as a race horſe has acquired ſome fame, they have him immediately drawn to the life: this for the moſt part is a dry profile, but in other reſpects bearing a good reſemblance; they generally clap the figure of ſome jockey or other upon his back, which is but poorly done.

VIII. *Of* LANDSKIP-PAINTING.

IF painters conſtantly apply themſelves to the ſtudy of nature, as it is reaſonable to ſuppoſe; thoſe who are employed in landſkip-painting in England, ought to excel all others, as nothing can be ſo charming as the verdure of that country. And indeed many a painter makes a happy uſe of the delightful proſpects which preſent themſelves on every ſide. It is no wonder then that landſkips are ſo much in taſte, and that this branch of painting is as much cultivated as any other. There are few maſters in this branch, much ſuperior to thoſe landſkip painters, who now enjoy the firſt reputation in England.

IX. *Of* MARINE Pictures.

MARINE painting in Vandervelt's taſte, is a branch of the art in which one need not be afraid to affirm that the Engliſh excel. And yet we muſt not imagine that there are a great number of able artiſts in this, any more than in the other branches. But when one or two hands become as eminent, as thoſe who are now diſtinguiſhed for marine pictures in England, are not they capable of giving a character of ſuperiority to their country?

Every thing that relates to navigation, is ſo well known in England, and ſo intereſting to that nation, that it is not at all ſurprizing to ſee them greatly pleaſed with marine pictures. It is become almoſt the faſhion for a ſea officer, to employ a painter to draw the picture of the ſhip which he commanded in an engagement, and where he came off with glory; this is a flattering monument, for which he pays

pays with pleaſure. The hero ſcrupulouſly directs the artiſt in every thing that relates to the ſituation of his veſſel, as well in regard to thoſe with whom, as to thoſe againſt whom he fought. His politeneſs will not permit him to put any one out of his place; and this is a new point, of which the painter muſt take particular care. And indeed an error in arrangement, upon this occaſion, might be taken as a very great incivility.

X. *Of* PAINTING *in* Water-Colours.

M. Goupy, ſeveral of whoſe works are engraved, has added another branch to thoſe we have been mentioning.

He copies in the moſt perfect manner, in water colours, the drawings of the moſt eminent maſters; he knows how to accommodate his pencil to their different manners of deſigning and painting. He executes this branch, which in appearance is merely ſervile, with a

ſkilful

ſkilful freedom, by which his copies preſerve the ſpirit of the originals.

XI. *Of* SCULPTURE.

I Have already taken notice that in England the arts do not ſeem to draw the attention either of the court, or of the government in general. It will therefore appear perhaps ſurprizing, that notwithſtanding this diſadvantageous circumſtance, there ſhould be frequent occaſion for employing ſuch a number of artiſts in that country in undertakings of ſo expenſive a nature as thoſe of ſculpture.

And yet there are very able ſculptors in England, as well natives as foreigners. In the church of Weſtminſter Abbey, and elſewhere, there are ſeveral tombs to be ſeen, which are equally monuments of the ability of the ſculptors, as of the merit of the perſons to whoſe memory they were erected. Among the moſt eminent of this claſs there is a Frenchman, who holds

holds a rank ſufficiently honourable to make us doubt of that which we ought to grant to his brother artiſts; he has decorated the church we have been ſpeaking of, with ſome groups which in every reſpect are very ingenious. Another ſculptor, by nation a Fleming, has placed in the ſame church the dramatic idol of the Engliſh, whoſe portrait M. de Voltaire has drawn with ſuch truth and reſemblance in his philoſophical letters. Another Fleming had likewiſe the honour of being employed in decorating the tomb of Sir Iſaac Newton. With ſo auſpicious a name, he might have flattered himſelf, even without any great abilities, of being mentioned with honour even by remoteſt poſterity. This is he whom Abbe le Blanc very inſolently calls *one Ryſbrack*; an expreſſion of contempt, denoting an obſcure perſon who deſerves to be ſo, but not at all ſuitable to an artiſt whom abilities and good manners have rendered worthy of reſpect. And yet I will venture to affirm that there is not an academician in France, who would be aſhamed to rank with this gentleman as an aſſociate.

aſſociate. This author is likewiſe miſtaken, when he ſays that Sir Iſaac Newton's monument was erected by the Engliſh, which is as much as to ſay by *the public or the nation*: for Mr. Conduit, who married that great man's niece, was at the whole expence of the monument. It muſt be allowed that ſculpture could be hitherto conſidered in England only as a funeral talent, having ſcarce ever been uſed but for the decoration of tombs. It is only within theſe few years that it has been more generally applied.

But the monuments which adorn the abbey church at Weſtminſter, were not erected by the nation to honour the memory of illuſtrious perſons, as the philoſophical letters have ſo pompouſly declared. The celebrated Mrs. Oldfield was interred there at the expence of her friends, like moſt of the reſt who have had monuments erected to their memories. To be buried in that church is a matter of mere private intereſt, and not any national concern; the cuſtom is to apply to the chapter, who for the ſum of twenty guineas, grant leave to break

break ground, and for forty guineas more vouchſafe to let you have a proper place to erect a monument.

The parliament has lately granted a ſum of money for the erecting of a monument in this church in honour of a captain of one of his Majeſty's ſhips, who, in the laſt war, gloriouſly periſhed in a ſea engagement. I fancy he is the firſt that ever had ſuch an honour decreed him by a Britiſh ſenate. How many have performed moſt ſignal exploits, who have not the honour of being interred in Weſtminſter abbey! And how many are interred in that abbey, who are hardly known by any other circumſtance! This place would have been filled with monuments long ago, if they had erected one to every Engliſhman that deſerved it.

In the reign of Charles II. the Engliſh had a very able ſculptor, Gabriel Cibber, father of the celebrated comedian of that name. He was a native of Germany, and had worked in England with great reputation. This Gabriel Cibber, whom, to uſe the words of Abbe le Blanc, the Engliſh *look upon as a ſecond Praxiteles*, was not,

as he pretends, *an ignorant fellow, who did not deſerve even ſo much as the name of a ſculptor*. We may have reaſon perhaps to find fault with his bas-reliefs on the pedeſtal of the Monument; but we are to judge of the merit of an artiſt from his beſt pieces: Cibber's reputation will be ſufficiently eſtabliſhed by the two fine figures in relievo before Bedlam; theſe have in an eminent degree every requiſite, for which a piece of ſculpture deſerves to be admired.

The extreme ſeverity with which the author of *Lettres d'un François* treats the Engliſh artiſts, might ſhock and ſurprize us, even in caſes where the arts acknowledged his juriſdiction. How unlucky would it have been for thoſe gentlemen if this author underſtood deſigning, enough to make us think there was any juſtice in the ſeverity of his deciſions!

True it is that all his cenſures are not equally unjuſt; for inſtance, he is in the right in ſaying that they work for money, tho' they have dared to laugh at this judicious obſervation, and have treated it as an an-

antiquated common place. They have even carried their indocility ſo far as to pretend that the deſire of glory and gain are two motives, not only very compatible, but generally united and inſeparable, in the caſe of abilities.

Among the Engliſh painters, thoſe whom this author finds fault with, for turning their portraits either to *the right or to the left*, have not behaved with ſuch good humour: they have aſked with ſome impatience, whether this cenſor inſiſted on their being drawn topſy-turvy, or prepoſterouſly; they have even wanted to prove that they had ſometimes painted a full front face, tho' it is the leaſt pictureſque of all natural poſitions. But they talked like people that had been vexed: we that are no longer ſo, can cooly ſay that the author of *Lettres ſur les Anglois*, perhaps required thoſe lollings, thoſe forced attitudes, which painters ſometimes try to introduce, rather thro' wantonneſs than reaſon. But he did not recollect, that a portrait as an immoveable repreſentation, muſt needs be leſs perfect in proportion to the greater mo-

tion of its object. A figure in motion, or in a forced attitude, gives only inſtantaneous poſitions, which may pleaſe indeed in real nature, becauſe of the variety of their ſucceſſion, but when fixed, and upon the canvas, appear quite ridiculous.

It is impoſſible to chuſe from amongſt animated objects, an attitude ſo permanent as to be abſolutely analogous to the immobility of painting; but reaſon requires that we chuſe ſuch a one as comes neareſt to it. In portraiture every thing ſhould contribute to reſemblance: now the more we chuſe ſuch circumſtances in nature as come neareſt to thoſe to which painting is ſubject, the more we ſhall be convinced of our having collected ſuch illuſive circumſtances, as muſt contribute to render the portrait like the original, or, if we may be permitted the expreſſion, the original like the portrait.

A forced attitude is diſpleaſing in a portrait, when we look at it longer than this attitude ſhould naturally have laſted. Its continuance imperceptibly deſtroys the deception we were ſo fond of, and diſcloſes

too

too groſsly, and too ſoon, the agreeable impoſture of the art, even when we were ſtriving to be deceived by it. We might eaſily produce ſeveral examples of the abſurdity of introducing inſtantaneous attitudes.

Smiling, for inſtance, would be very diſagreeable in nature, were it perpetual; it would degenerate into idiotiſm, into fillineſs, or imbecillity. The painter who perpetuates it under the pretence of repreſenting a graceful attitude, ſubjects his work to the like defect. In all portraits, we cannot repeat it too often, reſemblance is the eſſential perfection; whatever is apt to weaken or diſguiſe this reſemblance, is abſurd: hence every ornament of this kind is inconſiſtent. For this ſame reaſon it is that every attribute, which under the pretence of completing the picture, diverts our ideas, and makes us miſtake the likeneſs, is an error, a weakneſs, a haſty miſtruſt of our capacity of anſwering ſufficiently the principal intention of the work, namely reſemblance, and which by previouſly endeavouring to make amends for the want of it, is

the very cauſe of its being wanted. And indeed would it be eaſy to you to know the picture of your wife, or of any other woman that is dear to you, in the pagan image of a mad woman juſt eſcaped from Olympus, and riding thro' the air in a cloud, or in the image of an armed Minerva or a Savoyard girl? &c. But people are fond of theſe diſguiſements; they put on a maſk, and wonder they are not known.

XII. *Of* CARVING *in* Wood.

CArving in wood is at preſent in a much higher degree of perfection as well as eſteem among the Engliſh, than it was formerly: but whether it be that they have not the right method of gilding, or whether the gold is ill prepared, their gilding on wood, as well as on lace, is far inferior in colour and in durability to that of other countries.

XIII. *Of*

XIII. *Of the* SILK Manufacture.

THE Engliſh cannot bear that we ſhould doubt a moment of the ſuperiority of their ſilk manufacture. We muſt confeſs that their wrought ſilks are excellent; neither can we deny the choice and plenty of their materials, nor the perfection of their colours: but all this eſſentially relates only to plain, or at the moſt to ſtriped ſilks.

But if we come to talk of the deſigns and the paintings, if I may be permitted the expreſſion, with which they are ornamented, we cannot allow them the ſame perfection. Some deſigners from Lyons, lately ſettled in the famous manufacture at Spittlefields, furniſh them with their beſt patterns. A certain woman, who has neither ſkill nor fancy, has been for many years the principal ſource of the coloured

deſigns employed in this manufacture. The Engliſh do not ſeem to be ſenſible as yet that the whole ſkill and dexterity of a painter, thoroughly verſed and practiſed in this branch of the art, is hardly ſufficient for the taſk of furniſhing deſigns, in which the gold, the ſilver, and the colours are to produce their effect with all that harmony and brilliancy which this ſort of pictures ſeem to require.

I was one day at the houſe of an Engliſh lady, where I made the ſame obſervations as thoſe now mentioned. They met with that reception which they will certainly meet with again, if ever they ſhould happen to be read in England. This lady's wardrobe was very rich, and contained a vaſt variety. I propoſed to try the difference which I ſaid there was between their ſilks in regard to deſigns, and thoſe of other countries: and I aſſured her that I ſhould know one from the other, as far as my eyes would permit me to diſtinguiſh the deſigns and the diſtribution of the colours. Immediately ſeveral brocaded gowns were ſpread open, and I gueſſed at them all.

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I own that if I had been ſhewn ſome copies, tho' not very exact, I ſhould have been miſtaken: but this did not happen; and I found it a very eaſy matter to diſtinguiſh the Engliſh deſigns by their want of taſte and compoſition, and by the diſtribution of colours ill mixed, without any contraſt, force, or art, tho' extremely pretty in other reſpects.

Their brocades afford us a very ſtrong proof of the excellence of the Engliſh artiſt in ſimple or ſymmetrical work, and of the mediocrity of his capacity for things of a more compound nature, that depend on taſte and ornament.

The Engliſh manufacturer of brocaded ſilks, is likewiſe apt to commit another error, the leſs excuſable, as it is not an error of taſte, but of commerce and intereſt. He injudiciouſly gives too rich a ground to a commodity that is become too dear by the faſhion; he is laviſh of his materials in ſilks that are already too clumſey and heavy. A rich ſilk is not made to outlaſt the livelineſs of the colours that adorn it; it is intended for ornament, not for ſervice.

This conſideration ought ſtill to have the greater weight, as a ſilk that is too thick, too heavy, or too ſtiff, never ſits well upon a perſon, but hangs down without flowing, without folds or gracefulneſs, more like indeed to a piece of furniture than to a gown.

Beſides, the dearneſs of a commodity is naturally a damp to its ſale. Some few perhaps whoſe ſtation requires they ſhould diſtinguiſh themſelves by expence, may prefer this piece: but it is a thing well known that the manufacturer's advantage lies rather in a large and conſtant conſumption of a commodity, on which he gets but a moderate profit, than in the exorbitant price of an article for which there is but a very ſmall demand, tho' he gains more upon it. He is to remember that his profit is to be founded on the fabric and not on the materials, eſpecially when they are ſuch coſtly materials as ſilk.

XIV. *Of*

XIV. *Of* PAINTED-LINEN.

THE Engliſh are inceſſantly endeavouring to carry the painting of linen to the higheſt perfection, as well in regard to deſign, as to the beauty and durability of colours. The conſiderable trade they carry on in this article, renders them extremely ſolicitous about its improvement. As they ſpare no expence to obtain patterns deſigned and painted by able artiſts; it is not at all ſurprizing that they have brought this art to a very high degree of perfection.

XV. *Of* ENGRAVING *in* Steel.

THERE are no places of conſiderable profit int he Engliſh mint, eſpecially in regard to thoſe who are em-

ployed in engraving the coin. This office is divided between three, the difference of whoſe rank is not determined by their abilities, nor by the difference of their pay: the firſt in ſeniority, is firſt in regard to what concerns the emoluments of thoſe places; when he dies, the ſecond ſucceeds him; and the ſame may be ſaid of the ſecond in regard to the third. Hence it is poſſible that merit and reward may not go together. The chief engraver's place is about 200*l.* a year. Mr. Daſſier, who has maintained the reputation which his father acquired by this very art, is one of the engravers of the royal Mint. His fine ſeries of medals of ſome of the great men of that country, done from the life, as well as ſeveral other performances, ſhew how well he is qualified to fill the firſt places in that office.

XVI. *Of*

XVI. *Of* PRINTING.

AFTER the invention of expreſſing and communicating even our moſt abſtract ideas in writing, nothing of greater conſequence could be added than the art of repeating this writing with elegance, with correctneſs, and almoſt to infinity, by the means of printing.

This moſt uſeful art arrived, within a few years after its firſt diſcovery, to a very high pitch of perfection in ſome countries in Europe.

England is not one of thoſe kingdoms, where it met with the greateſt encouragement; it was not even till very lately that it reached its preſent degree of perfection. But the beauty of the type, the elegance of the paper, and every other circumſtance that conſtitutes a fine edition, are not the only things that merit a particular attention in this country. Here the liberty of the preſs is unlimited, it knows no cenſors,

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and its extreme licentiouſneſs riots almoſt with impunity: the only things they are liable to be called to an account for, are blaſphemous expreſſions not well wrapped up, ſcandalous libels, and too bold reflections againſt the government.

The Engliſh are extremely jealous of the liberty of the preſs: for this is the term they uſe. They pretend that the privilege of printing every thing without controul, and the right of trying their civil and criminal cauſes by twelve petty jurymen taken by chance (whoſe ignorance, and conſequently whoſe prejudices inſeparable from ignorance, ought rather to render them liable to exception) are the two principal foundations of their liberty in general.

One of the moſt remarkable conſequences of this unlimited liberty of the preſs, is the papers of different ſorts and ſizes that come out every morning, except Sundays, and with which the tables in the coffee-houſes are covered. Numbers of theſe papers, under different titles, appear every day: ſome contain a moral or philoſophical diſcourſe; but the greateſt part of them entertain the reader

der with political, and oftentimes with ſeditious reflections on ſome party affair. There you find the public news of Europe, of England, of London, and of the preceding day. The authors of them pretend to be acquainted with the moſt ſecret deliberations of the privy council, which they communicate to the public. If a chimney or houſe is ſet on fire; if a robbery or murder is committed; if any perſon has made away with himſelf thro' diſreliſh of life or thro' deſpair, the public is informed thereof with all its particulars the next morning. After the article of news come the advertiſements of every kind, in very great number: beſides ſome concerning things which a perſon has a mind to hire, to buy, or to ſell, there are ſeveral extremely diverting. Such is that of a huſband, upon the elopement of his wife; he declares that he will not pay any debts ſhe ſhall contract; and indeed this precaution, according to the cuſtom of the country, is abſolutely neceſſary to excuſe him from being liable to pay thoſe debts. He threatens moreover to proſecute to the utmoſt rigour of the law,

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all thoſe who ſhall preſume to harbour or ſecrete his wife. Another advertiſes the particulars of his fortune, of his age, and condition; adding that he ſhould like to marry ſuch a woman as ſhall anſwer to the deſcription he gives; and pointing out the place, where the affair may be debated and brought to a concluſion. Another deſcribes a woman, whom he has ſeen at the playhouſe, or any other place, and mentions the inclination he has to marry her. Another has dreamt that he ſhall have ſucceſs with a particular ticket in the lottery; and in conſequence thereof he advertiſes it, with a reward to the perſon poſſeſſed of that number, if he is willing to diſpoſe of it.

There are likewiſe a multitude of quack doctors, who advertiſe in thoſe papers their different medicines. Moſt of the diſeaſes which they pretend to cure, oftentimes require the uſe of ſome technical terms and particulars that are extremely indecent.

For the very ſhorteſt of theſe advertiſements they pay two ſhillings; half of this goes to the king, which together with the

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ſtamp duty for each paper, amounts to a very conſiderable ſum.

But the Engliſh preſs, famous heretofore for ſuch excellent productions of wit and learning, affords hardly any thing at preſent but wretched romances, and voluminous collections of tedious inſipid letters, where the moſt childiſh nonſenſe is made to paſs for wit and genius, and where men of warm imaginations indulge their irregular flights under the pretence of forming the minds of young people.

It is a pity that a kind of writing in itſelf ſo agreeable and ſo uſeful, capable of producing a *Gil Blas* and a *Joſeph Andrews*, ſhould be ſo often debaſed; and that men of years and experience ſhould take an advantage of the curioſity of young perſons, to infect them with the ridiculous and pernicious taſte of intrigue and love adventures.

XVII. *Of* MEZZOTINTOS.

THIS kind of engraving is very much upon the decline in England. Mr. Smith, who lived in Sir Godfrey Kneller's time, did admirable things this way. It coſts the artiſt, and conſequently the purchaſer, but very little; and it is generally uſed in portraiture. Painters of ſome reputation, as well as thoſe who have none, equally ſtrive to ſignalize themſelves this way; they engrave one or more of their portraits in Mezzotinto, under different ſorts of pretences, while their real motive is to make themſelves known. But the engraver takes every thing that offers, ſo that he is as often the publiſher of ignorance as of abilities. Beſides, this kind of work is ſo very incorrect at preſent, that bad painters have a very good opportunity of imputing their own inabilities to the ignorance of the engraver. But the painter's name is at the bottom of the plate, he reads

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it with a ſecret ſatisfaction, as he runs thro' the collections in printſellers ſhops; this is a public teſtimony of his exiſtence, which in other reſpects is perhaps very obſcure; and that is all he wanted.

XVIII. *Of* CHASING *or* EMBOSSING Gold *and* Silver.

THE great toy trade which the Engliſh have with all parts of the world, except France, has not produced ſuch a number of ſkilful chaſers, as might have been expected. But it is natural for an artiſt to meet with more encouragement from a private gentleman, than from a ſhopkeeper or merchant. The private gentleman conſults only his own taſte, which inclines him to have the work perfectly executed; hence he is afraid to beat the artiſt down in his price, leſt he ſhould be diſappointed: as he has but few occaſions to employ him, it would be an ill judged

œconomy to require only indifferent work, on the account of its being cheap.

The ſhopkeeper or merchant who employs an artiſt with a view of profit, acts upon a different footing. He requires only a certain degree of perfection, ſo much as he knows is neceſſary to the ſucceſs and reputation of his trade. As ſoon as the man he employs has finiſhed his work for common ſale, every ſtep beyond that is ſo much out of pocket, and conſequently becomes a ſuperfluity that hurts him: then he ſtops the artiſt's hand, and at the ſame time the progreſs of the art. But he is in the right ſo to do, ſince his motive is not to enjoy the productions of ingenuity, but to render them ſubſervient to his gain. The artiſt then, of whom he requires no more than common work, cannot with any juſt reaſon complain. Nay, he has a very good reaſon himſelf not to finiſh his work in the moſt perfect manner, even if he could; and theſe reaſons flow from the ſame principle. Therefore as there is but a ſmall demand for chaſed work, and there cannot be frequent opportunities of carrying it to any degree of per-

perfection by working only for ſhopkeepers or merchants, we may conclude that the number of ſkilful chaſers is not conſiderable in England. This concluſion is juſtified by experience: for I know but of one artiſt in this branch, whoſe abilities really deſerve the attention of the curious, and the approbation of his profeſſion: this is Mr. Moſar who has been in poſſeſſion of both for theſe many years.

The taſte called *contraſt*, a taſte ſo ridiculous and whimſical, when applied to objects ſuſceptible of ſymmetry, has reached as far as England, where it every day produces, as it does elſewhere, ſome new monſter. This taſte, which men of indifferent talents adopt without feeling, and apply without judgment, could never be borne, had it not been for the ſuperior abilities of the famous artiſt that invented it. By a fruitful imagination, joined to a great ſkill in his profeſſion, and the aſſiſtance of novelty, he oftentimes excited admiration for thoſe bold and inconſiſtent compoſitions, which cannot be imitated by

artiſts of leſs abilities than himſelf, without running counter to reaſon.

XIX. *Of* ENGRAVING *in* Stone.

THERE have been, and there ſtill are, many able artiſts in this branch in England; but ſuch is the perfection of moſt of the engraved antiques that are come down to us, that it will be evermore extremely difficult to equal them. This kind of work muſt have been leſs ungrateful to the ancient, than it is to the modern artiſts. Its productions were doubtleſs in ſome meaſure connected with religion, which by creating a greater demand, contributed to render them more perfect.

XX. *Of* Goldſmiths Ware.

THERE is very little plate in England, in proportion to the apparent wealth of that nation: conſequently the number of goldſmiths capable of furniſhing any remarkable pieces in this way, is but inconſiderable. There are few tables in that country ſerved in plate, whether it be that their riches conſiſt chiefly in credit or in paper, or whether from their being better acquainted than other nations with the effect of this metal in commerce, they chuſe rather to apply it this way, than to loſe the intereſt of it by employing too large a quantity of the decoration of their tables. It is perhaps for this very reaſon that toys of too great a weight of metal are rejected by the Engliſh.

The ridiculous oſtentation with which they commonly diſplay ſome trifling quantity of uſeleſs plate on a ſideboard during the time of repaſt, is a mark of its ſcarcity

even among perſons of rank. The extraordinary care they take to preſerve the poliſh which it brought from the goldſmith, might perhaps be reckoned another mark, were it not that this may be equally attributed to that elegant cleanlineſs for which the Engliſh are ſo remarkable. But it muſt be acknowledged that if on the one hand their tables are decorated only with a few neceſſary pieces of plate, on the other theſe are not mixed with that ignoble kind of earthen ware, known by the name of delft. A choice collection of porcelane, more or leſs fine, according to the taſte and fortune of the maſter, ſupplies the place of a richer ſervice; and their table linen is ſo fine, ſo white and ſo neat, as to give a moſt agreeable finiſhing to the pompous decoration.

XXI. *Of*

XXI. *Of* Jewellers *and* Toy-ſhops.

NATURE has inſpired each individual with a ſelf-love and ſatisfaction, which continually prompts him to purſue the means of preſervation even at the expence of every thing about him, as beholding within himſelf whatever is moſt eſſential and moſt intereſting in nature. But the value which every man ſets upon his exiſtence, is not limited to the care of preſerving it. His firſt ſolicitude is that of ſupporting himſelf; the ſecond is to make a figure: there is even a time of life, when ſome conſtitutions, in ſome countries, make the ſecond of theſe the firſt. The pleaſure of dreſs outſtrips by far all the other paſſions; it is the firſt in childhood, and the laſt in old age. We would fain attract the attention of others, as we do our own; we uſe all ſorts of means to com-

paſs this end: we cover ourſelves with little thin plates of gold and ſilver, the luſtre and richneſs of which metals naturally draw attention and reſpect: in ſhort we try every thing that is capable of procuring a little homage to our dear individual, even if it be extorted. The brilliancy and value of jewels is one of the ſureſt means of adding ſomething to the importance of our being; they proclaim us from afar; they extend, as it were, the limits of our exiſtence. It is not therefore at all ſurprizing, that all nations ſhould adopt them as an ornament.

The uſe of diamonds is more received in England than that of other jewels; they are richer, leſs variegated, and leſs liable to imitation.

The Engliſh jewellers are very expert in their profeſſion; but they would not have often an opportunity of diſplaying their abilities on pieces of any great conſequence, eſpecially in colours, if they were to work only for their own country.

XXII. *Of*

XXII. *Of* Steel Work.

IT will appear perhaps unneceſſary to make an article on the manufacture of poliſhed ſteel, ſince its reputation is already ſo well eſtabliſhed. But it will be leſs out of the way to obſerve, in regard to this article, that it is indebted for its beginning and for its improvement, to this particular circumſtance, viz. that there are no excluſive privileges where this manufacture is eſtabliſhed. The immenſity of the fabrics, not only of ſteel work, but likewiſe of enamel, and of a hundred other different articles, which are eſtabliſhed in thoſe privileged places, by admitting a great number of artiſts of different ages and of different degrees of abilities, is the cauſe that different operations may be diſtributed with œconomy to different hands, whoſe age, ſtrength, or ability are proportioned to what their taſk requires, as their wages are proportioned to thoſe other circumſtances.

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This taſk is always the repetition of ſome very ſhort operation, to the end, that the artiſan having no occaſion to change his tools, he may work quicker, and better, by dint of practiſing conſtantly the ſame branch. This œconomy reduces the price of theſe pretty things to ſo ſmall a matter, in regard to thoſe who purchaſe them of the firſt hand, that one can't help being amazed at the diſproportion between the price and the neatneſs and ſolidity of the work.

XXIII. *Of* Porcelane *or* China-ware.

THERE are few nations in Europe, we may ſay there are few great towns that have not one or more manufactures of porcelane. It is ſurprizing that none of them have yet attempted to work for common uſe: for the porcelane they manufacture being too brittle and vitrous for

for ſervice, they make them ſo beautiful and ſo coſtly, that they ſcarce anſwer any other purpoſe than adorning apartments.

Porcelane is no more than an imperfect vitrification of a mixture of ſeveral ſubſtances, which if they were expoſed to a more violent degree of heat, would become real glaſs. Theſe ſubſtances are different and vary in quantity, according to the fancy of the perſon that works them; the flint ſtone, whitened by calcination, is one of thoſe ſubſtances which are moſt generally uſed; and putty, whoſe opacity maintains itſelf a long time in melted glaſs, enters ſometimes into the compoſition. In fine they have tried every ſubſtance they knew to be fixed, opaque and white, to ſee what effect it would have in the manufacture of porcelane; with theſe they mingle glaſs or ſome vitrifying matter, as a cement, and to give them ſolidity.

In the neighbourhood of London there are three or four manufactures of porcelane, among which that of Chelſea is the moſt conſiderable: it is carried on at the expence of a private perſon; and a French artiſt of great

great abilities furniſhes or directs the models.

Not far from hence they have lately erected another manufacture, where they paint ſome of their work in brooches, by a kind of ſtamp. Having formerly imagined ſome ſuch method of painting porcelane, I made ſeveral eſſays of it: and yet I do not pretend that what I am going to ſay concerning it, is exactly the practice of this manufacture.

The ſubject you want to ſtamp or imprint, muſt firſt be engraved on a copper-plate; the cut of this engraving muſt be ſo open as to contain a ſufficient quantity of a ſubſtance appropriated to the operation. The plate is covered with this ſubſtance, which ſhould be the calx or lime of ſome metals, mixed with a ſmall quantity of proper glaſs. The impreſſion is made on paper, the printed ſide of which is afterwards applied to the part of the porcelane intended to be painted, having firſt rubbed it with thick oil of turpentine; the paper is then taken off properly, and the work is put to the fire.

This method of painting or printing porcelane, might admit of more than one co-

lour, without being confined to the brooch. But the advantages attending it are evident: when once a ſubject is deſigned and ingraved, it becomes not only a conſiderable ſaving to the manufacture, by the repetition of its applications; but if the deſign be good, which is an eaſy thing to procure, it enhances the elegance and price of the commodity.

XXIV. *Of* ARCHITECTURE.

THE Engliſh have no national architecture, in what regards the decoration of their public buildings. Like other nations, they take their models from Italy and from antiquity.

The church of St. Paul, one of the largeſt ſtructures in Europe, is, like moſt modern edifices, a compilement of the fineſt parts of ancient architecture. The portico of St. Martin's in the fields, is borrowed from a Greek temple without any alteration. By this choice, the architect has

has ſhewn the elegance of his taſte, and the ſolidity of his judgment.

The Royal Exchange is a building that anſwers its deſign; round the area where the merchants meet every day for buſineſs, there is a row of niches intended for the ſtatues of the kings of England after their death. There is alſo the ſame ſort of niches on the outſide of the building.

Thoſe who are employed to build for private perſons, have neither occaſion to introduce the great parts of architecture, nor even always to follow their own taſte: in England more than in any other country, every man would fain be his own architect. In regard to this article they are leſs ſubject perhaps to the direction of mode and faſhion than any other people; for every man gives his reaſon in defence of oppoſite taſtes. He who lays out the whole front of his houſe in windows, pretends that there are a great many dark gloomy days in England (which by the way is only a mere prejudice in relation to the neighbouring climates.) On the contrary, he who contracts his windows, ſays that this is the way to keep out

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the heat in the ſummer, and to preſerve the rooms warm in the winter. This variety of taſtes in the fronts of modern houſes of note, has a very diverting effect; not but there are a great number that obſerve a juſt medium, and whoſe plans and elevations are according to the moſt approved rules. Such are moſt of the country ſeats of the nobility and gentry, which make ſo fine a figure at the expence of the metropolis.

As the houſes of private citizens are not ſo ſuſceptible of ornament, they have another kind of merit more analogous to their deſtination: that is, tho' ſmall, they are extremely convenient. Three parts in four of the London houſes are built on the ſame plan: the ſtair-caſe is in the middle, where it is no more expoſed to the inclemency of the weather than the apartments: the yard is generally behind the houſe. In other countries the apartments begin at the door of the antichamber; in England they begin at the ſtreet door. People of eaſy fortunes, (and almoſt every body appears as ſuch in this great town,) generally rent one of

theſe ſmall houſes entirely to themſelves; ſo that as they do not interfere with lodgers, nothing can hinder them from keeping their apartments extremely neat and clean. A ſingle leafed door, to which you aſcend by two or three ſteps, is the principal entrance to the houſe. The coach houſe and ſtables are elſewhere. They have no notion of uſeleſs coach houſe doors. They never dream of fixing one of theſe ſham doors againſt a wall, while the real door is humbly pierced thro' a pannel of this maſk, and is oftentimes no more than a miſerable hole leading into a frightful paſſage, where reign all the horrors of obſcurity and naſtineſs.

In almoſt every houſe, the rooms, as well as the ſtair caſe, are all wainſcotted and painted; it is only of late that the cuſtom has been introduced among people of eaſy fortunes of hanging the dining rooms and the bed chambers. This cuſtom is become more general, ſince they have found out the way of having this kind of decoration at a very eaſy rate: theſe new hangings are of paper painted and varniſh'd, to which they faſten the ſhearings of cloth

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in different deſigns, in imitation of Utrecht velvet; but they look much lighter, and have a more agreeable effect.

We muſt not charge the Engliſh architects with the abſurdities of a public building, with which the city of London has been lately diſfigured. This is a very large houſe, built entirely at the expence of the city, and intended for the reſidence of the chief magiſtrate during the time of his mayoralty, which is a year. The prerogatives and dignity of this office, from whence the perſon inveſted with it derives the title of *Lord*, deſerved this attention on the part of the city: but upon ſeeing this edifice, which by good luck, notwithſtanding its enormous ſize, is pretty well concealed, one would be apt to conclude that there are no eminent architects in England. Nothing is ſo ridiculous almoſt in every part. The artiſt employed on this occaſion is ſaid to be the city architect. The common council, whoſe province it is to determine every thing relating to ſuch an undertaking, conſiſts entirely of people in trade: their choice on this occaſion is a freſh proof of the little

analogy between the ſpirit of commerce and a taſte for the arts.

Weſtminſter bridge is one of the moſt conſiderable ſtructures, that theſe latter ages have produced. The erecting of this noble edifice was ſubject to very great difficulties, becauſe of the tide, which riſes very ſtrong in that part of the river Thames: but by a method entirely new, and by a conſtant and unwearied application of about 12 years, an application oftentimes continued even in the darkeſt nights, it has at length been happily executed, without waterſtops, without turning the courſe of the river, without interrupting the navigation even for an inſtant, and without coſting the life of one ſingle man.

It would have been natural to imagine that a work of this importance, terminated with ſuch ſucceſs, ſhould have made the architect's fortune. But in vain did he execute this undertaking with univerſal applauſe, and with uncommon diſintereſtedneſs; he has been diſmiſſed. It is true his diſmiſſion was accompanied with a gratification of two thouſand pounds, very near the

the ſame ſum as the ſtates of Britany gave the ſculptor, whom they employed to embelliſh the city of Rennes with the king's ſtatue. But ſo important an undertaking as Weſtminſter bridge happens but once in a man's life; conſequently the architect ought to have made his fortune by it. But he happens to be a foreigner; and it is to be obſerved, that in England a man feels the inconveniency of this circumſtance all his life.

In London the apartments even of the great houſes are not ſcrupulouſly diſtributed into firſt or ſecond antichamber, dining room, cloſet, &c. Almoſt every houſe, except the moſt conſiderable, conſiſts of two rooms and a cloſet on a floor. The larger houſes have moreover a ſtudy, as the Engliſh call it, which is a room ornamented with books; and dreſſing rooms for the maſter and miſtreſs, beſides the dining room, which is the principal apartment on the firſt floor. The London houſes in general occupy very little ground; but thoſe who inhabit them, enjoy the whole to themſelves. One may ſay, that

here the apartments are diſtributed vertically, but in other places horizontally.

The offices are under ground, the parlour is always on the ground floor; here they take their repaſts, and indeed it is not the leaſt convenient, nor the leaſt elegant room in the houſe that they pitch upon for this important operation. On the ſame floor is alſo the paſſage or hall, which leads to the ſtair caſe; it ſerves alſo for an antichamber, and is the ordinary reſidence of the footmen and of the porter: here it is that as the maſter waits upon you to the door, you are ſure to encounter a formidable body of domeſtics, drawn up in rank and file, according to their degree, and ready to receive, one might ſay, to exact the contribution of each gueſt. A pitiful cuſtom, alike encouraged by the domeſtic, and deteſted by the maſter; a cuſtom the more infamous, as there does not ſeem to be the leaſt poſſibility of altering it; a cuſtom in ſhort extremely inconvenient, were it only for the attention paid to it. This cuſtom however proves nothing to the diſadvantage of the Engliſh; it only ſhews that in

former times they ſeldom dined with one another, as they ſeldom do to this day; and that from a ſpirit of independance they took the hint of uſing a precaution at the door, to diminiſh the obligation which they imagined they had contracted in the parlour.

All the apartments, the ſtair caſe, and even the kitchen are wainſcotted. Tho' the generality of the Engliſh may not have the art of enriching their wainſcot and their furniture with a great deal of carving, which is oftentimes ill placed, and deteſtable if not done to perfection, yet they have at leaſt the art of anſwering the firſt intention of this kind of work, which is to join the ſeveral pieces very cloſe and very neat. There is nothing ſo diſagreeable as a piece of work, in which the eſſential part is neglected, while the acceſſory is treated with the utmoſt care and attention. People of any delicacy ſeldom meet with this diſagreeable ſight in England. There you very rarely meet with a piece of furniture ill faſhioned or diſtorted under the pretence of elegance, when by being ſtraight it would have been better adapted for its particular uſe. Every thing

in reſpect to furniture is extremely well finiſhed: we muſt confeſs likewiſe that a plain piece of furniture would be intolerable, unleſs it were made with all the neatneſs poſſible, for this alone can compenſate the defect of ornament. The Engliſh are remarkably dexterous and active in whatever relates to mechanical operation. But they value themſelves eſpecially for ſuch kind of handy work, as is ſubject to the correction of reaſon, of rule, or compaſs, And yet we muſt agree that the Engliſh furniture, notwithſtanding its extreme neatneſs, makes a dull appearance in the eyes of thoſe who are unaccuſtomed to it.

Mr. Gravelot, during the ſtay he made at London, greatly contributed to diffuſe a taſte of elegance among the Engliſh artiſts. His eaſy and fertile genius was a kind of oracle, to which even the moſt eminent occaſionally applied. From him they learnt the importance of deſign; and till they can make themſelves maſters of this branch, they occaſionally apply to ſome other artiſt who is capable of directing them.

XXV. *Of*

XXV. *Of* DECLAIMING.

THE Engliſh language is not only very nervous, but alſo ſo copious, that it may be juſtly looked upon as an inexhauſtible ſource of harmony, conciſeneſs, perſpicuity, ſtrength, and variety of expreſſion. But this copiouſneſs renders it inſupportable in the mouth of a pedant; and indeed from its agreeable facility, it is almoſt become a pedantic language. It is extremely proper for the declamatory ſtyle, becauſe of the great variety of conſtructions, the copiouſneſs of words, and the bold figures which it is permitted to uſe. The Engliſh do not declaim either in the pulpit, or at the bar; but only in the ſenate, and upon the ſtage.

The preacher mounts the pulpit, where he ſeats himſelf with decent dignity; then without too much affectation he takes his notes out of his boſom, and without any ſort of action reads a diſcourſe to his

his auditory, which laſts about half an hour. His little diſcourſe is almoſt always moral, ſeldom dogmatical: and his arguments are oftner drawn from the nature of things, than from the fear of puniſhments or the hope of rewards.

The barriſter, upon ordinary occaſions, ſpeaks very plain, and even with too much negligence and incorrectneſs, making frequent repetitions, eſpecially of the particle *and*, which is tack'd to every phraſe. This is the ſtyle he makes uſe of when he is as yet cool and indifferent, it is a kind of ſilly affectation which cuſtom has authorized: but he ſoon throws it off when the cauſe requires him to exert himſelf; then he raiſes his voice and pours forth a torrent of manly eloquence, tho' without figures, and without appearance of art, ſo much the more impoſing, as he appears to have leſs intention to impoſe.

In the ſenate, the members of this auguſt body are frequently obliged to enter into debates concerning the expediency of public meaſures; on this occaſion they diſplay ſuch eloquence as may indeed be found

found in other countries, but generally ſpeaking is no where ſo neceſſary as in England. It is not at all ſurprizing that an Engliſhman who finds he has talents for ſpeaking in public, ſhould be tempted to improve them, if his condition of life permits him to hope that he ſhall be able ſome time or other to make uſe of them in parliament. It is flattering to command the attention of an auditory compoſed of men of the greateſt fortunes and figure in the nation. It is glorious to obtain the applauſes of one's own party, and ſometimes even to gain the ſuffrages of the oppoſite ſide. I ſay ſometimes, for it ſeldom happens that even the moſt eloquent diſcourſes have any other effect than that of exciting the admiration of the auditor; for every member comes fully determined on which ſide he ſhall vote. And yet it is notorious that their eloquence is animated by the love of their country alone; of this noble principle they never loſe ſight; they never depart from it either in their actions or in their diſcourſe: the people of England, the whole world in fine are convinced of their diſintereſt-

reſtedneſs and zeal. It is true that this auguſt ſenate is in appearance compoſed of two parties, who charge one another with ſacrificing the public liberty to private views: but in the main they are all good citizens, who are equally conſulting the good of their country, and differ only in the means of procuring it. They are excited by the ſame motive; as men they diſpute, as citizens they agree.

XXVI. *Of* Theatrical DECLAMATION.

TASTES are formed by habits. There are certain things which we reliſh in every ſtage of life, only becauſe they formed our earlieſt pleaſures, the pleaſures of our youth.

A ſtranger is therefore incapable of judging of the effect, which the theatrical declamation in England produces in a native of that country. It would be very abſurd

ſurd to diſpute with him concerning the pleaſure it gives him.

But if we want only to deſcribe this declamation, then the ſtranger alone is qualified to diſcharge this taſk with impartiality.

What I am going to ſay has little or no regard to the eminent actors. The more abilities a man has in his profeſſion, the more he copies nature; and the principles of nature being more uniform than national taſtes, the conſequence muſt always be, that men of abilities in different nations ſhall act in the ſame things with a greater probability or reſemblance to truth. Thus the celebrated Mr. Garrick takes his leſſons only from nature. After this explication I ſhall take the liberty to ſay, that the declamation of the Engliſh ſtage is bombaſtic, and affected. Among other ſingularities it frequently admits of a kind of doleful exclamation, a tone of voice, ſo lugubrious and ſo afflicting, that it cannot but caſt a very great damp upon the mind.

The player has no variety in his action, which by being ſo uniform is ſtill leſs

adapted than his voice, to the ſubject he is upon.

They ſeem to ſucceed a great deal better in comedy, where they have ſome characters that are very ſtriking. The firſt parts in comedy are always worſe acted, in proportion as they require more dignity.

In other reſpects the theatrical entertainments in London are very ſplendid. The playhouſes (for there are two in the ſame part of the town) are large, well decorated, and ſtill better illuminated; the orcheſtra is likewiſe well filled with able hands.

The theatres are in great meaſure governed by the pit, who acquit themſelves to admiration of this important truſt. Their proceedings on this occaſion, tho' oftentimes a little boiſterous, are not the leaſt amuſing ſcene you ſee at the playhouſe. This rigid cenſor will ſuffer no interludes of an immoderate length, nor without a great deal of good muſic. They do not underſtand what it is to pay and to wait; and tho' the performance ſometimes laſts upwards of four hours, yet the ſtage is always

always buſy. They are ſtrangers to the pitiful œconomy of not illuminating the houſe ſufficiently, with a view of concealing the want of decoration. Thoſe who frequent the playhouſes in order to ſee and be ſeen, find a very good opportunity of ſatisfying their deſire. There is no room on the ſtage for the ſpectator: the players are ſo indiſcreet as to aſſign it intirely to the performance.

XXVII. *Of* MUSIC.

THE Italian muſic is that which is moſt eſteemed in England, where it is in ſome meaſure naturalized. And as the Engliſh compoſers have inſenſibly adapted it to their own accent and taſte, they have made a kind of muſic of it a little different from the Italian, ſo as to be looked upon as the growth of their own country. The Engliſh before that time had no national muſic; the remains of their oldeſt ballads are a moſt melancholy ditty. This kind of poem was conſecrated,

conſecrated, among all nations, at the times of barbariſm, to the hiſtory of tragical events; they ſang only to be afflicted.

The Engliſh muſicians compoſe in good taſte and with great ſucceſs for the theatres without being looked upon in general as very learned compoſers. Not but that they have had, and ſtill have, ſome authors among them of reputation in this way.

When the Engliſh want to have an opera, they ſend for moſt of the inſtrumental performers, and for all the voices to Italy; from whence they ſometimes have even the compoſitions, when they happen not to be ſupplied by the celebrated Mr. Handel. This great muſician is a German: by a moſt exquiſite taſte he has joined the completeſt parts of the Italian muſic, to that tempting harmony ſo natural to his country.

The Engliſh have ſo good an ear, that a foreigner at his firſt coming to London, is ſurprized how well even a common ballad ſinger performs in the ſtreets. They generally prefer ſuch compoſitions as are tender,

tender, languiſhing, and pathetic; and are not near ſo fond of thoſe which are lighter, and more expreſſive of gaiety. The women have a ſoft, flexible voice, ſing very agreeably and very true.

The Engliſh ſinging admits neither of extraordinary ſtrainings of the throat, nor ſhrill cries, nor falſe intonations, nor rough cadences.

In the winter ſeaſon they have a great many good concerts in London, which are generally ſupported by ſubſcription. There are alſo ſeveral others in ſummer, in the neighbourhood of this great city, and upon a very extraordinary footing, of which it would be difficult to give a juſt idea.

In the firſt place imagine to yourſelf a pretty large garden, and in the middle thereof a ſpacious hall, forming a polygon of forty eight ſides within and without. Its diameter, if ſo we may call it, is about twenty ſeven toiſes without, and a little more than twenty within. This fine hall is of painted wood and plaiſter, of excellent workmanſhip in its kind; its heigth

within is very near eight toiſes. The inſide is decorated with three orders, the Ruſtic, the Tuſcan, and the Doric, to avoid the expence of ſculpture: in the intercolumniation round this hall, are placed two kinds of open boxes, one over the other; the lower are almoſt level with the floor; the others you enter by a gallery: in each is placed a table of eight or ten covers with a fine white table cloth. There are waiters decently dreſſed and very active, each of whom has the management of four or five of theſe boxes on a floor, bearing the ſame number, with a ticket expreſſing the number upon his button hole. When you ſit down in one of theſe boxes you look at the number, and call it aloud; the waiter immediately makes anſwer to the number; and that is his name for the day. Whatever you call for is ſerved up with ſuch readineſs as is to be met with no where but in England. But all this is only the additional, the concert is the eſſential part.

As ſoon as the fine ſeaſon approaches, which is generally in the month of March, they begin to advertiſe breakfaſting and a concert in this hall. Hither every body repairs; the idle, as well as the buſy people of all ranks and conditions flock thither in an undreſs. You give two ſhillings going in, for which you have tea, coffee, and chocolate, as much as you pleaſe to call for. You may leave your box, walk about, draw near to the orcheſtra, and come back to where you was, where you will be ſure to find every thing as you left it. From the mixture of perſons of different ſex, condition, age, rank, and profeſſion, not the leaſt diſorder ariſes. This amuſement laſts till about two in the afternoon, then every body orders their coach, or elſe walks back to London, which is only a mile's diſtance.

It is ſaid however, that notwithſtanding the paſſion the Engliſh have for muſic, ſtill on this occaſion it is only a pretext, and that of all the ſenſes the hearing is that which they leaſt intend to ſatisfy.

For the evening entertainment they advertiſe a ſecond concert of muſic in the ſame hall: there are ſeveral others of the ſame kind in the neighbourhood of London.

That of Vaux-hall is given in a garden, the decorations of which are of a moſt extraordinary nature. The director of the entertainments of this garden acquires and expends very conſiderable ſums of money there every year. He was born for undertakings of this kind. He is a man of an elegant and bold taſte; afraid of no expence, when the point is to divert the public, who on their ſide do not fail to make him amends. Every year he exhibits ſome new decoration, ſome new and extraordinary ſcene. Every year ſculpture, painting and muſic are employed to heighten the charms of this place by the variety of their productions. Thus the opportunities of diverting the time are numberleſs in England, and eſpecially in London; but muſic forms their principal entertainment. They divert the time without amuſing themſelves, or they amuſe themſelves without mirth, except

cept at feaſtings and over the bottle, before the gloomy hour arrives, when the eye-lids are cloſed by the fumes of tobacco and wine.

XXVIII. *Of the* Decoration *of* Shops, *and of the* Sale *of* Pictures.

THE Engliſh uſe method and regularity in every thing except their writings. If they meet upon a party of pleaſure, or for the leaſt buſineſs, their firſt care is to chuſe a chief or preſident, who is ſeated in a higher chair than the reſt, from whence he maintains order in the aſſembly, and tells the votes at their deliberations. They drink together very methodically, being ſubject to the direction of a toaſt maſter. Theſe forms, to mention it by the way, and theſe rules of government on particular occaſions, ſeem to imply a

vaſt deal of regularity in their general police: but ſo far are they from it; there is hardly any police at all in England. And yet it is not for want of laws, for the number of theſe is increaſed every ſeſſion of parliament, they are multiplied almoſt to infinity; but it is becauſe they dare not truſt any body with the care of putting them into execution.

Their courts are open for the puniſhment of abuſes or crimes, but not to prevent them: ſlaves to their love of liberty, they live in perpetual fear of loſing the leaſt branch of it; and they imagine themſelves poſſeſſed of the beloved idol, when it is degenerated into a pernicious licentiouſneſs: thus for the ſake of the ſhadow they forego all the advantages that would naturally reſult from a well regulated police. Their public ſtreets, their highways, even the moſt open and moſt frequented, are full of robbers; but they do not mind it much, becauſe they imagine that the means of ſuppreſſing this diſorder might expoſe their liberty to danger. Thus it is, that even the moſt excellent things in life are ſubject to

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the greateſt inconveniencies; and what we have been here inſtancing, is one of the moſt ſtriking examples of this mortifying truth.

This nation however is ready enough to fall even into the extremity of method in every thing relating to commerce; for example, when they want to draw in cuſtomers, to engage, to flatter, to ſeduce, or even to impoſe upon them, the love of gain abundantly ſupplies them, on theſe occaſions, with every expedient capable of producing ſuch different effects: theſe they practiſe with a winning addreſs, and with a diſintereſted air, which are contradicted however by too much eagerneſs and cringing. The ſeller always ſtoops, the purchaſer always aſſumes an imperious air; but they have their turn, he who ſells to day, becomes purchaſer to morrow.

The London ſhops of every kind, make a moſt brilliant and moſt agreeable ſhew, which infinitely contributes to the decoration of this great city. Every thing is rubb'd clean and neat; every thing is incloſed in large ſhew glaſſes, whoſe frames, as well as all the

wainſcot in the ſhop, are generally freſh painted, which is productive of an air of wealth and elegance that we do not ſee in any other city. The ſigns to their houſes are very large, well painted, and richly gilt; but the coſtly iron work they hang by, is ſo clumſy and heavy, that their weight ſeems to threaten the thin brick wall to which they are faſtened.

And yet they are not ſatisfied with all this decoration of merchandiſes, with theſe ſhew glaſſes, with theſe paintings, and gaudy ſigns. Within theſe few years the cuſtom has been introduced of dreſſing the front of their ſhops, particularly the mercers, with ſome order of architecture. The columns, the pilaſters, the freeze, the corniſh, every part in fine preſerves its proportion, and bears as great a reſemblance to the gate of a little temple, as to that of a warehouſe. Theſe ſhops they make as deep as poſſibly they can; the further end is generally lighted from above, a kind of illumination which joined to the glaſſes, the ſconces, and the reſt of the furniture, is in regard to thoſe who are paſſing by, frequently productive

ductive of a theatrical effect, of a moſt agreeable viſta. It is in this extremity of the ſhop that the Engliſh dealer burns that ill placed and tireſome incenſe with which he almoſt ſmothers his cuſtomers; here it is that, from too officious a greedineſs, he oftener diſguſts than perſuades.

In London there are extraordinary ſales of pictures and curioſities, which are a kind of market for the productions of the arts. This occaſion furniſhes us with another inſtance of that regularity and method which the Engliſh introduce into all ſorts of buſineſs, and eſpecially of the exceſſive care they take to conſult the purchaſer's eaſe.

Within theſe twenty or thirty years they have built ſeveral halls or auction rooms in London, which are ſet aſide for the ſale of pictures.

Theſe halls are lofty, ſpacious, and ſeparate from any other building, to the end that on every ſide they may receive full light thro' the glaſs windows which range all round them, but which do not come down ſo low as to hinder the walls at a certain

tain height from being occaſionally covered with pictures. Any private perſon, broker or other, who has collected a quantity of pictures ſufficient to make a public ſale, agrees with the proprietor of one of theſe auction rooms, who is at the ſame time appraiſer and crier. He receives the pictures and ranges them in his hall, according to their excellence and value, each with its reſpective ticket; then he prints a catalogue of them wherein each picture is to be found in the order of the ticket or number, with the real or ſuppoſed name of ſome eminent maſter; the ſubject is alſo mentioned in theſe catalogues, and they are diſtributed gratis. Tho' the conditions of theſe ſales are known to all the world, yet they are repeated every time at the beginning of theſe catalogues, to the end that conſidered as a mutual compact or agreement, they may be a means of determining without litigation, the rights of the ſeller as well as of the purchaſers. One of theſe conditions fixes the ſum you ſhall advance; and leſs than that you are not allowed to bid. If the thing be put to ſale at any price be-

between three and ſix ſhillings, you are not allowed to advance leſs than three pence: under twelve ſhillings you are to advance ſix pence: and this rule is obſerved in the ſame proportion of the penny to the ſhilling, till the article mounts to a hundred guineas, where it ends, whatever may be the ſum to which it is further carried.

Theſe reaſonable conditions are made to prevent the prolonging the time of ſale to no ſort of purpoſe, and to avoid the ridiculous and unmanly practice which obtains in other places, of advancing a penny for an article which was put to ſale at ſix hundred pounds.

As ſoon as the ſale is advertiſed, the room in which it is to be held, and where the pictures are advantageouſly diſplayed, is open for two or three days ſucceſſively, to every body that has a mind to go in, except the meaneſt of the populace. A peace officer, dreſſed with the enſigns of his employment, ſtands to guard the door. The inhabitants of London amuſe themſelves with going to ſee the goods expoſed to ſale, juſt as the people amuſe themſelves at Paris

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in the great hall, when the performances of the artiſts of the academy are expoſed to public view. As ſoon as the day and hour of ſale, which is twelve at noon, are come, the room is filled with perſons of different ſexes and conditions. They take their places on benches oppoſite to a little roſtrum, which ſtands by itſelf, and is raiſed in the further end of the room about four feet from the ground. The auctioneer mounts with a great deal of gravity, ſalutes the aſſembly, and prepares himſelf a little, like an orator, to perform his office with all the gracefulneſs and eloquence of which he is maſter. He takes his catalogue, he orders his ſervants to preſent the firſt article, which he declares aloud; in his hand he holds a little ivory hammer, with which he ſtrikes a blow on the roſtrum, when he thinks proper to ſignify to the company that the article put up to ſale is determined.

Nothing can be more entertaining than this ſort of auctions; the number of the perſons preſent, the different paſſions which they cannot help ſhewing on theſe occaſions, the pictures, the auctioneer himſelf, and

and his roſtrum, all contribute to diverſify the entertainment. There you may ſee a tricking broker, who ſhall employ another ſecretly to buy what he himſelf runs down before the company, or who ſhall lay a dangerous ſnare by pretending to purchaſe with the greateſt eagerneſs a picture belonging to himſelf. There ſome ſhall be tempted to buy, and others ſorry for having made any purchaſe. There a man ſhall give fifty guineas thro' vanity and pique, when he would not have given five and twenty, had he not dreaded the ſhame of being outbid in the preſence of a numerous aſſembly whoſe eyes were all fixed upon him. There you ſhall ſee a woman of quality grow as pale as aſhes, when ſhe finds herſelf in danger of loſing a wretched pagod which ſhe does not want, and which upon any other occaſion ſhe would not have purchaſed.

The number of articles marked on the catalogue for each day's ſale, is about ſeventy; from the order and regularity obſerved at thoſe ſales, a perſon abſent is enabled to judge, within half an hour, at what

what time ſuch or ſuch an article will be put to ſale; a vaſt conveniency for thoſe who have no time to ſpare. This ſort of ſales have ſpread a pretty general taſte for pictures in London; a taſte which they not only excite but form; there you learn to know the different ſchools and different maſters; in a word, it is a kind of gaming, where the knowing ones employ all the wiles and artifices imaginable to make dupes of the unwary; and too often they ſucceed.

XXIX. *Of the* Preparation *of* Aliments.

THERE is an art, the only one that can juſtly pretend to unite pleaſure with abſolute utility; but this art, born in ſervitude, to which it is ſtill condemned notwithſtanding its extreme importance, is reckoned ignoble, for which reaſon ſome perhaps will be ſurprized at ſeeing me give

it a place in this work; this is the method of preparing aliments.

The Engliſh leſs directed without doubt by reaſon than by taſte, give the preference to ſimple or not very complicated preparations of this kind. The elegance of their entertainments ſeldom conſiſts in covering their tables with a great number of thoſe learned mixtures, thoſe dangerous compoſitions, whoſe dubious taſte is far from being the harbinger of health. The dreſſing their meat according to the degree of taſte in the perſon who is to eat of it, is the chief attention required of thoſe who are employed in the preparation: an office ſo much the more carefully diſcharged, as it does not require any abilities ſuperior to thoſe which theſe poor creatures generally poſſeſs. The people of fortune begin to deviate a little from the ancient ſimplicity in reſpect to this article; ſo that now there is a great demand for the tranſlations of the French authors who have wrote on the art of cookery. They begin to obſerve with the moſt ridiculous affectation the order of ſervices, and they even make

make uſe of that decoction ſo much cried up elſewhere, which every where conſtitutes the firſt diſh, and which the Engliſh uſed ſo long to laugh at; they even ſerve up to table the *caput mortuum.* They have not indeed the cuſtom as yet to boil the meat down to rags, ſo as to drain it of all its alimentary ſubſtance. It may be obſerved that almoſt all the terms of cookery are taken from the French.

The Engliſh uſed to drink more and longer than their neighbours, they alſo uſed to eat hearty, ſo that there was nothing wanting but voluptuous diet, to make them loſe that air of vigour and health for which they are ſo remarkable.

It is ſaid that mankind by thus indulging their appetites, expoſe themſelves to a greater number of maladies, than they would have felt, had it not been for this exceſs. What does reaſon therefore do all this time? Shall it be ſaid that we are never to be directed but by our ſenſes?

XXX. *Of* PHYSIC.

THIS celebrated art is practiſed in England with all the pomp and dignity which its importance requires. The phyſician in that country is dreſſed in a tye wig, carefully combed out, with a full trimmed ſuit, always neat, warm, and modeſt; and with a ſword by his ſide, which becomes him ſo much the better, as he has generally the manners, the taſte, and the air of a gentleman. The culture of his mind, his learning, and decent deportment, render him the delight of his friends when in health; his complaiſance and humanity are a comfort to them when ſick. Such is in general the Engliſh phyſician; every thing, even to his fee, procures him reſpect. He is paid at each viſit. Half a guinea is generally the fee to the inconſiderable number of thoſe who walk. Then by ſetting up an equipage, wherein he rather complies with a

quackiſh cuſtom than neceſſity, he acquires an increaſe of reputation, and his fee is no leſs than a guinea. Great fame and popular applauſe will ſtill enhance the fee, according to the rank or fortune of the patient. There is a cuſtom among the Engliſh phyſicians, which may paſs for a mark of their profound ſcience, and extenſive literature, this is that moſt of them cultivate ſome particular art, ſome ſtudy or other which has no relation at all to medicine. One amuſes himſelf with pictures, with antiques or with prints; another with natural philoſophy in general, or with ſome particular branch of it: ſome of them put all the little monſters of nature and art into vials; others go in ſearch of more amiable objects, and take up with the polite arts. Poetry, muſic, and dramatic compoſitions, each in their turn, poſſeſs the minds of ſome of the phyſical tribe.

This ſeeming indolence, with which the Engliſh phyſicians follow their profeſſion, is ſometimes of great ſervice to the patient. It is pretended that nature oftentimes takes occaſion

occaſion from their inattention, to apply her utmoſt care towards effecting the cure.

The men of ſenſe, who ſtudy phyſic, muſt, I think, be ſoon convinced, that it is only a ſpeculation, taking it in its whole extent; and that to practiſe it with any degree of certainty, would require a vaſt ſtore of knowledge, ſuperior by far to human powers.

Chance has favoured us with ſome ſpecific medicines, which are almoſt a regular cure for certain diſtempers. By this means phyſicians have gained a great deal of reputation: for the common people have been made to believe that theſe ſpecifics had been diſcovered by induction; and that in conſequence of an infallible theory phyſicians were enabled to lay their patients aſleep, to cure them of intermitting fevers, and by the aſſiſtance of mercury to free them from certain maladies, which no other known remedy could remove. Thus the vulgar imagined that the ſkill of the moſt eminent phyſician conſiſted in finding out a remedy better than any body elſe for each diſ-

eaſe, without conſidering that if there was any ſuch art as that of reſtoring health, it would be indeed the art of perpetuating it, which would prove too much. Is there ſuch an art belonging to man, to a being whoſe organs have ſcarce any perception?

The modern practice of phyſic, eſpecially on the continent, is much more within the reach of the human faculties; they do not trouble their heads at all about experience, as the ſect of the empirics uſed formerly to do. Theſe enemies to all hypotheſes in phyſic, practiſed only what they knew by experience to have met with ſucceſs; but phyſicians now a days ſet up hypotheſes, and reaſon even according to the ſtricteſt rules of logic.

The peccant humours, they ſay, for inſtance, are the cauſe of all diſtempers; when once they lodge in the fluids, it is they that vitiate them: now it is certain that the vitiation of any fluid muſt conſtantly diminiſh in proportion to the diminution of the maſs of this fluid. You muſt evacuate then, and ſay the humour was in the fluids. You evacuate; then the humour is evacuated; then

then the malady is at an end, and perhaps ſo is the patient. But even if ſo, we muſt conſider, that phyſic after all, is only a human ſcience, which cannot have many objects in view at once; it is a great point gained on this occaſion to expel the cauſe of the diſtemper, which was abſolutely neceſſary to be done. If it had other principal views, it would have made a different reaſoning, and proceeded in a different manner. And yet they pretend that the moſt able phyſicians order evacuations, in almoſt every diſeaſe, without any diſtinction; which by rendering this ſyſtem applicable to every caſe, is a ſtronger proof of its excellence.

We muſt own indeed, to the diſadvantage of the Engliſh phyſicians, that they are not at all ſenſible of the force of this logic; and what expoſes them more to blame, is that they do not abſolutely reject the doctrine of evacuations, eſpecially in ſuch a degree as cannot greatly weaken the patient. They avoid making any trials to cure people as radically as in other places, by total evacuations; they pur-

purſue different methods, but ſuch as, in all appearance, are productive of the ſame effect.

XXXI. *Of* SURGERY.

THIS art has made very great progreſs in England, within theſe few years. In 1725 the principal ſurgeons in London were natives of France; now they are engliſhmen: but their reputation is ſo well known, that I have no occaſion to diſcant upon their merit.

There are ſeveral ſurgeons who give public lectures of anatomy in London. Beſides, the ſchool at ſurgeon's hall is furniſhed with ſome more ſubjects to practiſe upon, in conſequence of the augmentation of ſeverity in the puniſhment of murder. This is a new law, which ſome perhaps may think of ſo extraordinary a nature, as to excuſe my ſaying a word or two concerning it.

Murder and robbery uſed to be puniſhed alike with hanging; but within theſe two

two or three years they have thought proper to increaſe the ſeverity of the law againſt murder.

The lower ſort of people in England have a terrible averſion againſt being diſſected. Hence it has been lately enacted by the legiſlature, that as a further part of their puniſhment they ſhall be anatomized at Surgeons hall. Would one ever have imagined that this could be an effectual means of diminiſhing the number of murders in that country?

The phyſicians and ſurgeons in England are not the firſt that are called in by the patients to begin their cure: another ſet of men have invaded this province. The apothecary is ſent for, who bleeds, purges, adminiſters vomits, applies the veſicatories, and commands the firſt attacks. If he can contrive to defeat the enemy, the glory will be all to himſelf: but if he gains no ground, he is afraid of being charged with the ſtubbornneſs of the diſtemper, or even with the death of his patient, which may poſſibly enſue. Then he inſiſts that a phyſician be called in, who accordingly

ly comes and undertakes a troubleſome job, of very dubious ſucceſs. The doctor changes the taſte and ſmell of the drugs, that it may not be thought he has been called in to no purpoſe; but he takes particular care not to diminiſh their number, for fear of diſobliging either the apothecary, who would never forgive him, or the patient who would imagine they had deſpaired of his life.

Such are in general the arts cultivated in England with any degree of reputation, eſpecially by the Engliſh artiſts. There are a great many others, with which this catalogue might have been augmented. The painting of flowers, fruits, and wild fowl, as alſo architecture, and engraving in wood, are followed in England: and tho' the different productions of which we have been ſpeaking, do not reach perhaps the higheſt degree of perfection, in all their parts; yet they contain enough to deſerve the attention of perſons whoſe taſte leads them to ſome particular branch.

The END.

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